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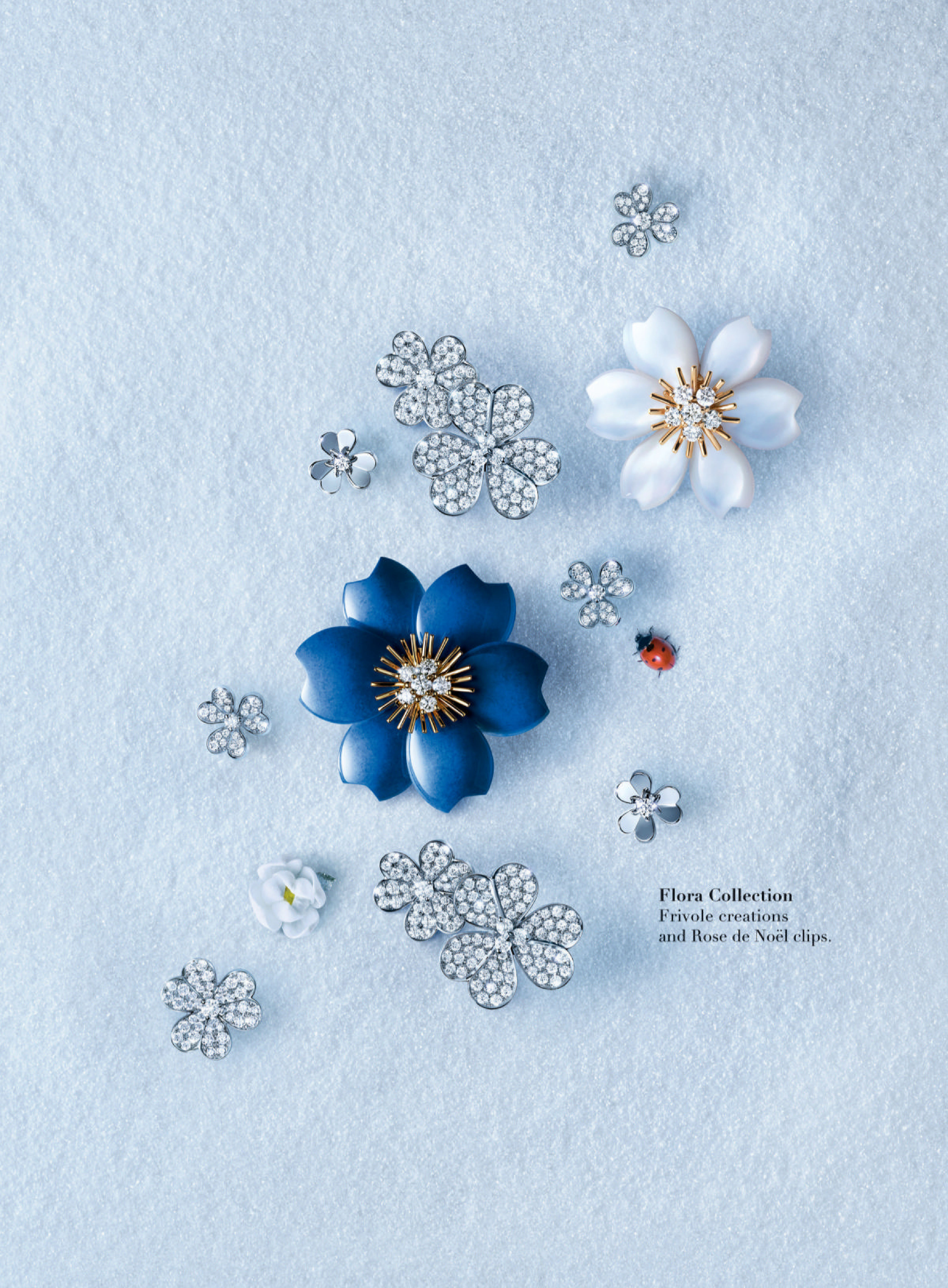

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COCO CRUSH

KEIRA KNIGHTLEY WEARS A COCO CRUSH RING AND BRACELETS
IN 18K WHITE GOLD* WITH DIAMONDS AND 18K BEIGE GOLD.

WELCOME TO MY FIRST ISSUE as editor in chief of *Harper's Bazaar.*

This isn't my first issue of *Bazaar,* though. I was a fashion editor at the magazine 20 years ago. My job was to edit and produce the shopping section of the magazine, and the section always opened with a model. Our bookings editor at the time told me that there was a new model who was "going to be a star." A few days later, I styled Liya Kebede for the April 2001 issue, marking the first time she appeared in *Bazaar,* and the start of our friendship.

In the years since, she has walked for every major designer and covered every major fashion magazine except this one. I'm thrilled that my first issue as editor in chief is also Kebede's first cover for American *Harper's Bazaar,* photographed in Paris by Christopher Anderson. The accompanying cover story by my fellow Montrealer Durga Chew-Bose unpacks Kebede's decades-long career in an industry that has historically not made space for women of color and is often guilty of aging women out.

This issue is all about firsts: celebrating them, questioning them, examining how it feels to be one.

In our new Voices section, which features conversations and essays by people who are shifting the cultural conversation, artist Toyin Ojih Odutola and novelist Yaa Gyasi discuss being the first in their families to pursue careers in the arts, and how being a "first" at various moments in their careers has felt. In "First Ladies," a portfolio photographed by Shaniqwa Jarvis, Kamala Harris, Ilhan Omar, Condoleezza Rice, and nine other women in politics who have changed the way we think about representation and leadership open up about the privileges and pressures of being trailblazers. A common theme: No one set out to be the first.

Over the past few months, as I have reflected on my own journey to becoming a "first," I kept going back to *Bazaar*'s newly appointed Features Director Kaitlyn Greenidge's brilliant essay "The Bind of Being First." As Kaitlyn so aptly observes, being the first often comes with the wrong (and arrogant) assumption that no one else could have possibly come before. I think of the incredible group of women who mirrored my likeness in an industry where too few women looked like me, and who certainly could have been the first instead of me. These women represented excellence and provided me with a road map for how to be a brown girl in fashion when there were so few of us. I think of Mouchette Bell, Robin Givhan, Constance C.R. White, Michaela Angela Davis, Sydne Bolden, and Tish Johnson Cook. On this day, as on most days throughout my career, I thank them for helping me get here either by the gift of their friendship or simply by their example.

As I write this letter, my son has just completed his first week of virtual learning at a new school. Across the country, we are all experiencing our own unique firsts. Though these past seven months have been dark and challenging, there are still moments of hope. May the fashion in this issue inspire you to reconnect with the joy and possibility that comes with getting dressed.

The best part of making a magazine is the teamwork. I am grateful to my new team for hustling to bring this issue to life. I am also grateful to Collier, Ludivine, Matt, Jody, Deborah, Durga, David, Shea, and all those who jumped in without hesitation to help me realize this new beginning.

Lastly, I believe that fashion and music are inextricably intertwined. And so I am excited to introduce Dev Hynes, also known as Blood Orange, as this issue's music director. His music was on heavy repeat during my time in quarantine, and he has curated an original playlist to serve as the soundtrack to this issue. Head to Apple Music to listen to it as you sit back and enjoy this new chapter—my first—in *Bazaar*'s 153-year history.

Samira Nasr

TERRY TSIOLIS

Above: Liya Kebede, photographed by Terry Tsiolis, styled by Samira Nasr (top) for *Bazaar*'s April 2001 issue

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CALENDAR

Edited by Ariana Marsh

20th

SMALL AXE (AMAZON PRIME VIDEO)

Starring Letitia Wright and John Boyega, and spanning from the late ’60s to the mid-’80s, Oscar-winning director Steve McQueen’s five-film anthology recounts stories of resilience in the face of racism from London’s West Indian community.

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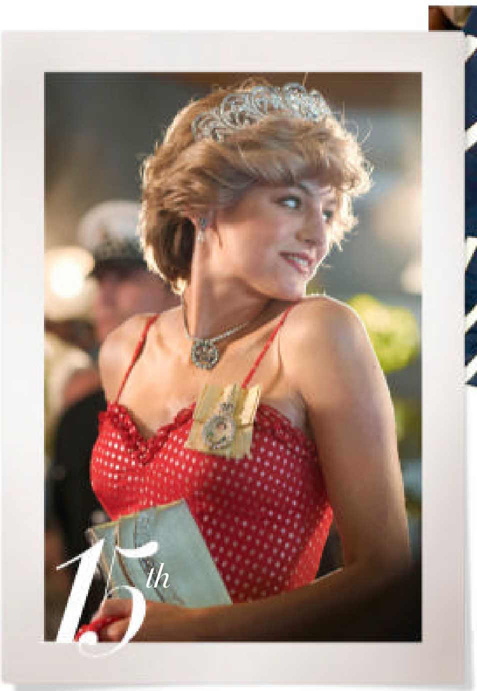


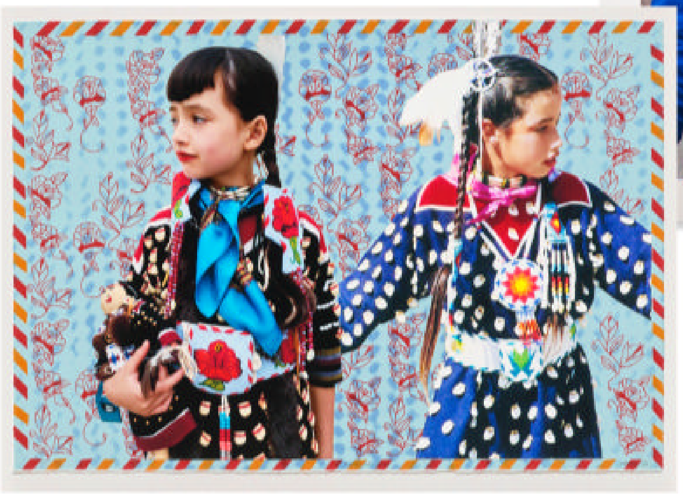
15th

THE CROWN (NETFLIX)

Lady Diana Spencer (Emma Corrin) makes her first appearance in the much anticipated fourth season of *The Crown,* which covers her wedding to Prince Charles and her famous 1989 solo trip to New York.

NOVEMBER

What to watch, see, do, and enjoy this month to get your culture fix



18th

ABT FALL GALA

The American Ballet Theatre’s annual Fall Gala goes virtual, with new choreography from Gemma Bond, Darrell Grand Moultrie, Christopher Rudd, and more performed by dancers quarantined in upstate New York. The production will premiere on YouTube at 7 P.M. EST.

21st

MUSEUM OF FINE ARTS, HOUSTON OPENING

To celebrate the opening of its Nancy and Rich Kinder Building, the Museum of Fine Arts, Houston is presenting the first comprehensive installation of works sourced from its international collections of modern and contemporary art. Don’t miss Wendy Red Star’s striking lithographs, which confront romanticized representations of Native Americans in traditional media.

13th

I AM GRETA (HULU)

Teen activist Greta Thunberg’s quest to raise awareness and action in the fight against climate change is the subject of Nathan Grossman’s documentary, which offers a behind-the-scenes look at Thunberg’s two-week journey across the Atlantic on a sailing yacht to speak at the 2019 UN Climate Action Summit in New York. ■

CLOCKWISE FROM TOP: DES WILLIE/AMAZON PRIME VIDEO; HULU; WENDY RED STAR, *APSÁALOOKE ROSES,* 2016, LITHOGRAPH IN COLORS AND INKJET PRINT, PRINTED CHINE-COLLÉ, ON WOVE PAPER, ARTIST’S PROOF 2/2, BESIDES AN EDITION OF 12, THE MUSEUM OF FINE ARTS, HOUSTON, MUSEUM PURCHASE FUNDED BY CAROL LYNNE WERNER AT ART + PAPER 2019; ROSALIE O’CONNOR; DES WILLIE/NETFLIX

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Burberry trench coat, $2,750, and shirt, $560. us.burberry.com.

Dior jacket (worn as bustier), $4,000. 800-929-DIOR. Cartier necklace. 800-CARTIER.

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COVER LOOK

On the cover: Liya Kebede wears a Dior jacket (worn as bustier), $4,000. 800-929-DIOR. Cartier earrings, $3,900. 800-CARTIER. To get Liya's look, try Age Perfect Radiant Serum Foundation with SPF 50 ($15.99), Definer Waterproof Eyebrow Mechanical Pencil ($8.99), Air Volume Mega Mascara in Blackest Black ($13.99), Age Perfect Radiant Satin Blush with Camellia Oil in Amber ($12.99), and Glowing Lip Gloss in Sun-Day Funday ($9.99). All, L'Oréal Paris. See Where to Buy for shopping details. Fashion editor: Ludivine Poiblanc. Hair: Benjamin Muller for Dyson; makeup: Stéphane Marais for Chanel.

Cover photographed by Christopher Anderson

LEFT: JODY ROGAC. FASHION EDITOR: SAMIRA NASR. MODEL: MAYOWA NICHOLAS; HAIR: TASHANA MILES AT THE CHAIR BEAUTY LOFT FOR THE CHAIR BEAUTY; MAKEUP: FRANK B. RIGHT: CHRISTOPHER ANDERSON. FASHION EDITOR: LUDIVINE POIBLANC. MODEL: LIYA KEBEDE; HAIR: BENJAMIN MULLER FOR DYSON; MAKEUP: STÉPHANE MARAIS FOR CHANEL. SEE WHERE TO BUY FOR SHOPPING DETAILS.

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THE HEART OF THE OCEAN

CONTRIBUTORS

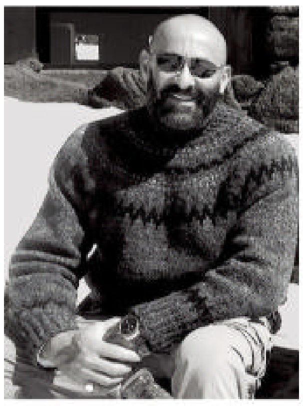
On their most memorable firsts

COLLIER SCHORR

PHOTOGRAPHER

"A Study in Contrasts," page 86

"Writing about the hardcore scene for *The Village Voice* in college. It was the first creative work I got paid for and the first time someone in a position of power told me that someone my age had a worthy opinion."



GERARD SANTOS

SET DESIGNER

"A Study in Contrasts," page 86

"During quarantine, I walked across the Williamsburg Bridge for the very first time. Despite all that the city's been through these last few months, I took in the beautiful view and thought, 'I still love New York.'"

ERICA GONZALES

CULTURE & CONTENT STRATEGY EDITOR, Bazaar.com

"My first time voting, I trekked from Manhattan to my polling place in New Jersey. On the way back, my bus got stuck in traffic, hit another bus, the drivers got into a fight, and the passengers had to transfer vehicles on the shoulder."

SHANIQWA JARVIS

PHOTOGRAPHER

"First Ladies," page 96

"The first time I jumped off a high cliff in Hawaii. I can remember the kids around me urging me to just go for it, not to second-guess it. I've been living off those words for a while now."

DURGA CHEW-BOSE

WRITER

"The Staying Power of Liya Kebede," page 76

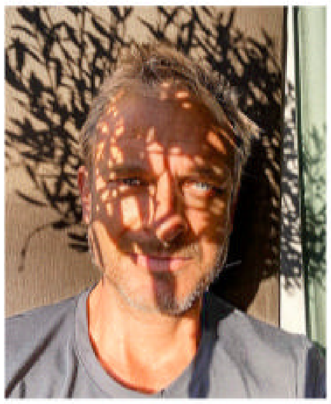
"The first deeply unfavorable review of my book, *Too Much and Not the Mood*—that was memorable, painful. And strangely exhilarating too. I agreed with parts of the review and learned to hold space for it."

LUDIVINE POIBLANC

STYLIST

"The Staying Power of Liya Kebede," page 76

"My most memorable first is when I met my daughter, Louise, for the first time. Seeing her growing and becoming such a special character makes me so proud and so grateful."



CHRISTOPHER ANDERSON

PHOTOGRAPHER

"The Staying Power of Liya Kebede," page 76

"The birth of my first child transformed me creatively. All my photographs since have been informed by that universal yet entirely unique event. My 2013 book, *SON,* as well as my recent book, *Pia,* are the legacies of this 'first.'"

CLOCKWISE FROM TOP LEFT: ARI MARCOPOLOS; COURTESY GERARD SANTOS; MAGNUS UNNAR; MARION DURAND; FABIEN BARON; TYLER JOE; SHANIQWA JARVIS

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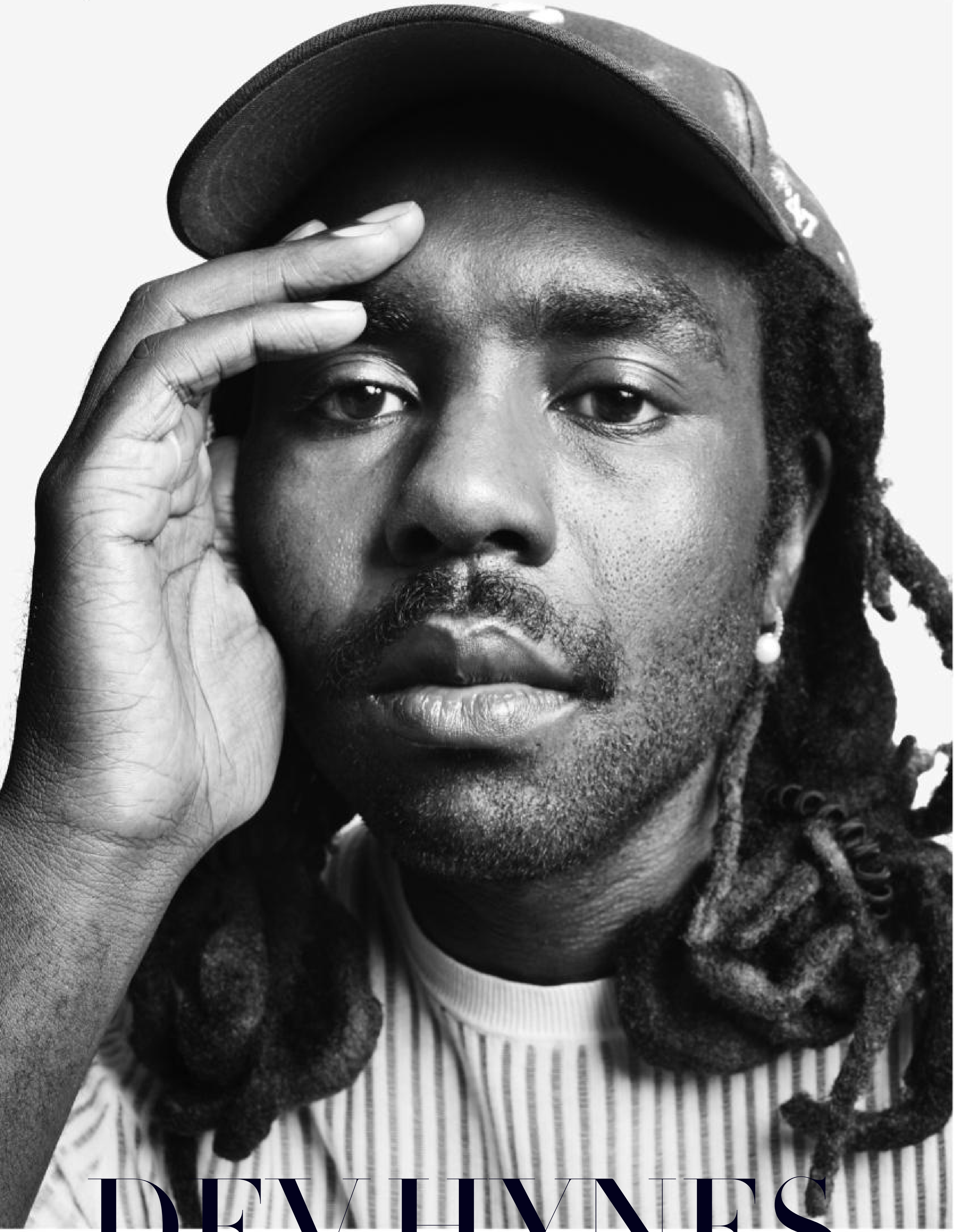


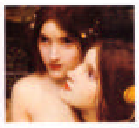
DEV HYNES

This issue's music director, known professionally as Blood Orange, curates a playlist around the theme of firsts. By Ariana Marsh

Photograph by Terry Tsiolis

"During this period, music has been very helpful and soothing—I've revisited a lot of music from when I was younger, from a lot of different worlds," says Dev Hynes. When creating his playlist, he referenced a mix of older and newer releases, some that represent literal firsts and others that embody freshness or first-time emotions. "I picked 'Behold That Star,' by Marian Anderson, because she was the first Black opera singer to solo at the Met," he explains. "'Blue Sky and Yellow Sunflower,' by Susumu Yokota, feels like spring, or a new day. And 'It Must Be Love,' by Labi Siffre, feels like first love." Listen to Dev's full playlist exclusively on Apple Music. ■

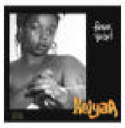
DEV'S PICKS



"Blue Sky and Yellow Sunflower"
—*Susumu Yokota*

"For a Reason"
—*Lifetones*

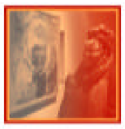
"It Must Be Love"
—*Labi Siffre*



"Every N**** Is a Star"
—*KeiyaA*

"Don't You See It?"
—*Loraine James (featuring Jonnine)*

"Behold That Star"
—*Marian Anderson (featuring Franz Rupp)*



"Transition East"
—*Angel Bat Dawid*

FASHION EDITOR: MIGUEL ENAMORADO. DION LEE SHIRT. MIKIMOTO EARRINGS, HYNES'S OWN. GROOMING: EMILY SCHUBERT FOR TOM FORD AND NARS. ALBUM COVERS (FROM TOP): *SYMBOL*: COURTESY LO RECORDINGS. *FOR A REASON*: COURTESY LIGHT IN THE ATTIC. *CRYING, LAUGHING, LOVING, LYING*: ℗ 1972 LABI SIFFRE UNDER EXCLUSIVE LICENSE TO DEMON MUSIC GROUP LTD. *FOREVER, YA GIRL*: JEFFERSON HARRIS. *DON'T YOU SEE IT?*: COURTESY HYPERDUB. *HE'S GOT THE WHOLE WORLD IN HIS HANDS -SPIRITUALS*: ℗ 1961, 1964 ALL RIGHTS RESERVED, BMG MUSIC. *TRANSITION EAST*: SCOTT McNIECE (DESIGNED BY JEREMIAH CHIU)/COURTESY INTERNATIONAL ANTHEM RECORDING CO. SEE WHERE TO BUY FOR SHOPPING DETAILS

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Dinh Van bracelet, $4,780. Saks Fifth Avenue.

RICHARD MAJCHRZAK/STUDIO D

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THE HERO

A must-have item from the editors of Harper's BAZAAR

What do you get when you combine the most coveted boot features of the season? Our exclusive Hero from emerging brand Labucq. Handcrafted in Italy, the hybrid Chelsea features a chunky lug sole that will withstand any precipitation and an elastic gore, which allows for a struggle-free pull-on. Walk, stomp, dance, explore—what you will—in these boots.

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THE BAZAAR

What to buy and how to wear it

Edited by Jaclyn Alexandra Cohen

BAG: RICHARD MAJCHRZAK/STUDIO D. STYLING: ANITA SALERNO. CHADWICK: TOMMY TON

THE GOOD BUY

CHANEL 2.55 BAG

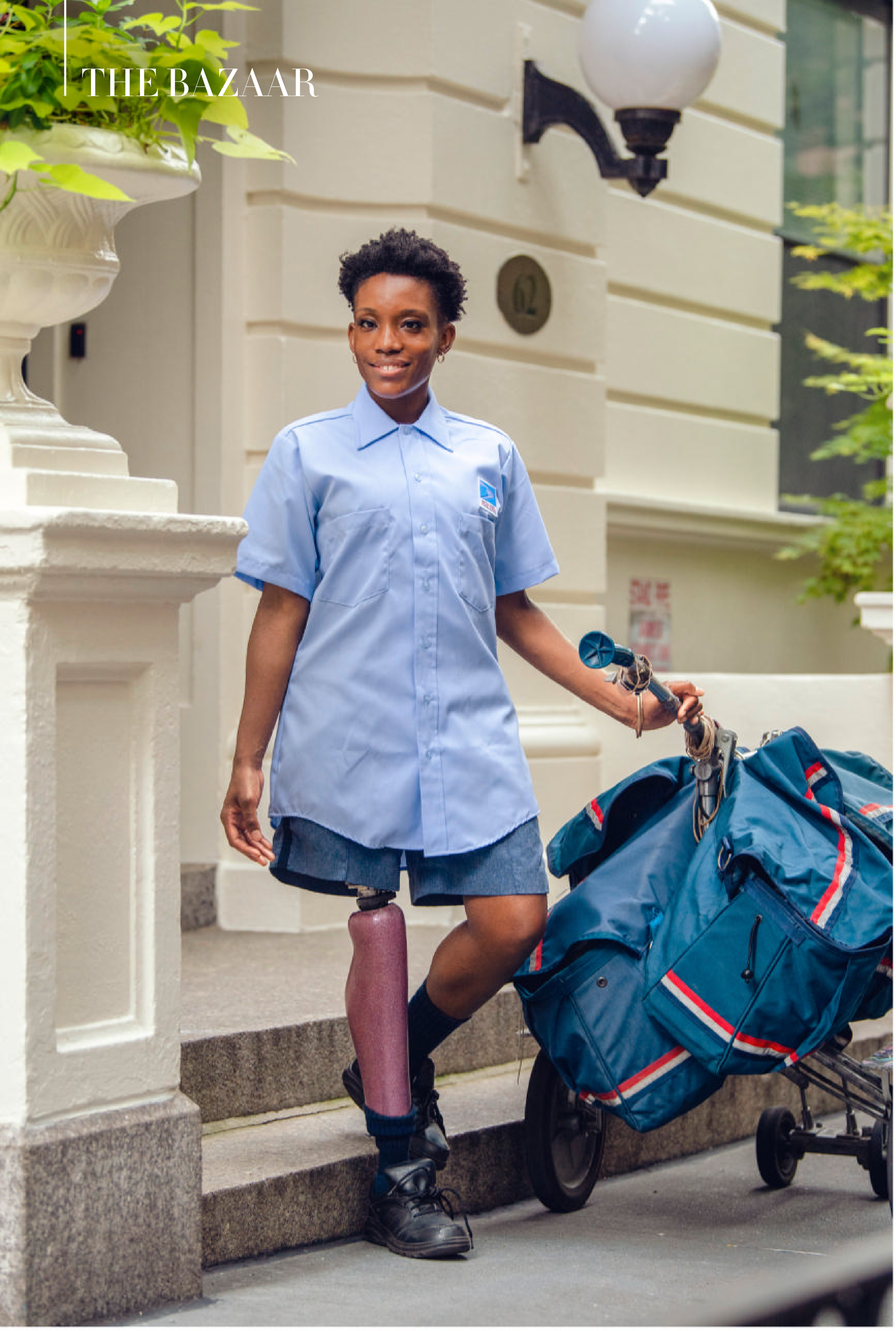
Lucy Chadwick, director of New York gallery Gavin Brown's Enterprise, on her most treasured wardrobe item

EVERY DECISION we make with what we wear, whether subconscious or intentional, is a method of communicating. It's primordial.

When it comes to buying anything, I try to think of it as a long-term attachment. If it's not going to last, or if it's going to fall apart or date too quickly, I try to avoid it. Obviously this doesn't apply to every last purchase (buying a pair of Converse sneakers doesn't carry the same weight as a Chanel bag), but I don't buy for the short term. I inherited my Chanel 2.55 bag from my mother, who herself had been gifted it. Whenever I wear it I'm wearing her history. I know it sounds like an inflated idea, but our attachments to objects and the paths they've all taken are real.

There are very few things that become timeless, and this bag is one of them. It makes for easy use, and anything you wear it with sits easily alongside. If it clashes, it's a good collision. As if with some invisible thread, it pulls you back in time to a vision of a Parisian woman carrying the 1955 original. ■

Chanel bag. Similar styles available at 800-550-0005.

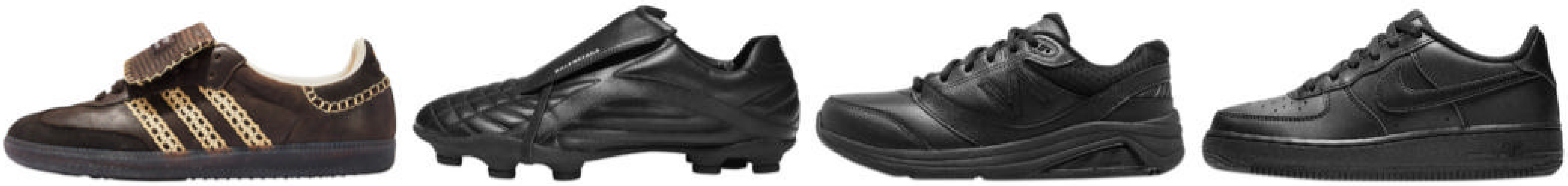


PRO SHOP

IN HER SHOES

On any given day, United States Postal Service carrier Nicole Schloss could be on her feet anywhere from 12 to 14 hours. "Because of the pandemic, we're working more than ever," says the Brooklyn resident. "But I love getting to talk to everybody on my route. Anything they need, we're here for them." Schloss has become an expert on comfortable walking shoes, naming New Balance's Postal style (she goes through two pairs a year) as her go-to. "We're on our feet so long, we sometimes come home in pain," she says. "So something nice and soft with insoles, I'd say that's the perfect walking shoe." ■

PRO PICKS



From left: **Adidas Originals by Wales Bonner** sneaker, $180. adidas.com. **Balenciaga** soccer sneaker, $725. 212-328-1671. **New Balance** 928v3 sneaker, $140. newbalance.com. **Nike Air Force 1** '07 basketball shoe, $90. nike.com.

Photograph by Tyler Joe

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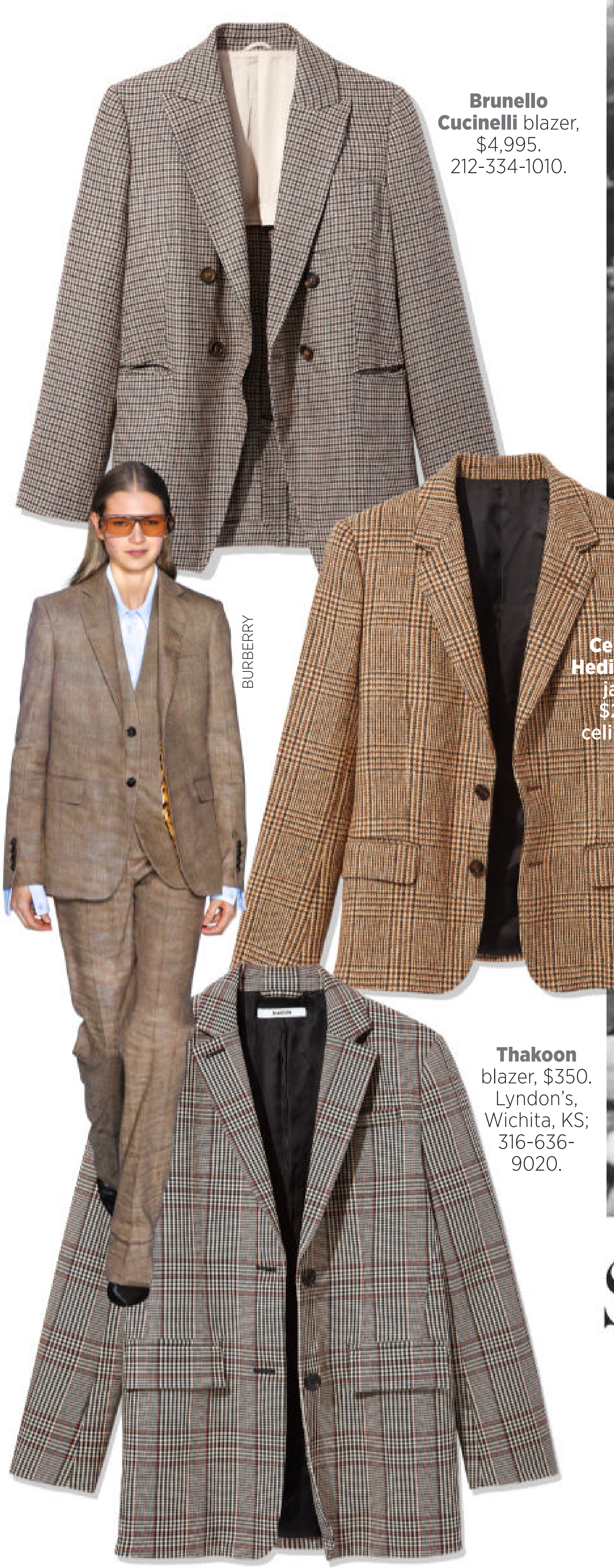


Brunello Cucinelli blazer, $4,995. 212-334-1010.

BURBERRY

Celine by Hedi Slimane jacket, $2,750. celine.com.

Thakoon blazer, $350. Lyndon's, Wichita, KS; 316-636-9020.

Barbara Valente, photographed by Sharif Hamza

SMART MOVE

Fall's standout jacket? A versatile checked blazer. Whether topping coordinating wide-legged trousers, a sporty skort, or pinstriped pants, it makes for an effortlessly cool finish.

LOUIS VUITTON

WEAR IT WITH...

Gucci loafer, $850. gucci.com.

Brother Vellies loafer, $695. brothervellies.com.

Ralph Lauren Collection loafer, $675. ralphlauren.com.

G.H. Bass & Co. Weejuns loafer, $110. ghbass.com.

L'Agence blazer, $595. lagence.com.

DIOR

Officine Générale jacket, $695. Bergdorf Goodman; 212-753-7300.

Derek Lam 10 Crosby blazer, $495. dereklam.com.

RUNWAY: DAN & CORINA LECCA. STILL LIFE: RICHARD MAJCHRZAK/STUDIO D. STYLING: ANITA SALERNO, JILL TELESNICKI, AND JESSIE LIEBMAN. WATCHES: ALL COURTESY. SEE WHERE TO BUY FOR SHOPPING DETAILS

FACE-OFF

Links or leather—a sleek watch in either style will always stand the test of time

Rolex watch. $5,600. rolex.com.

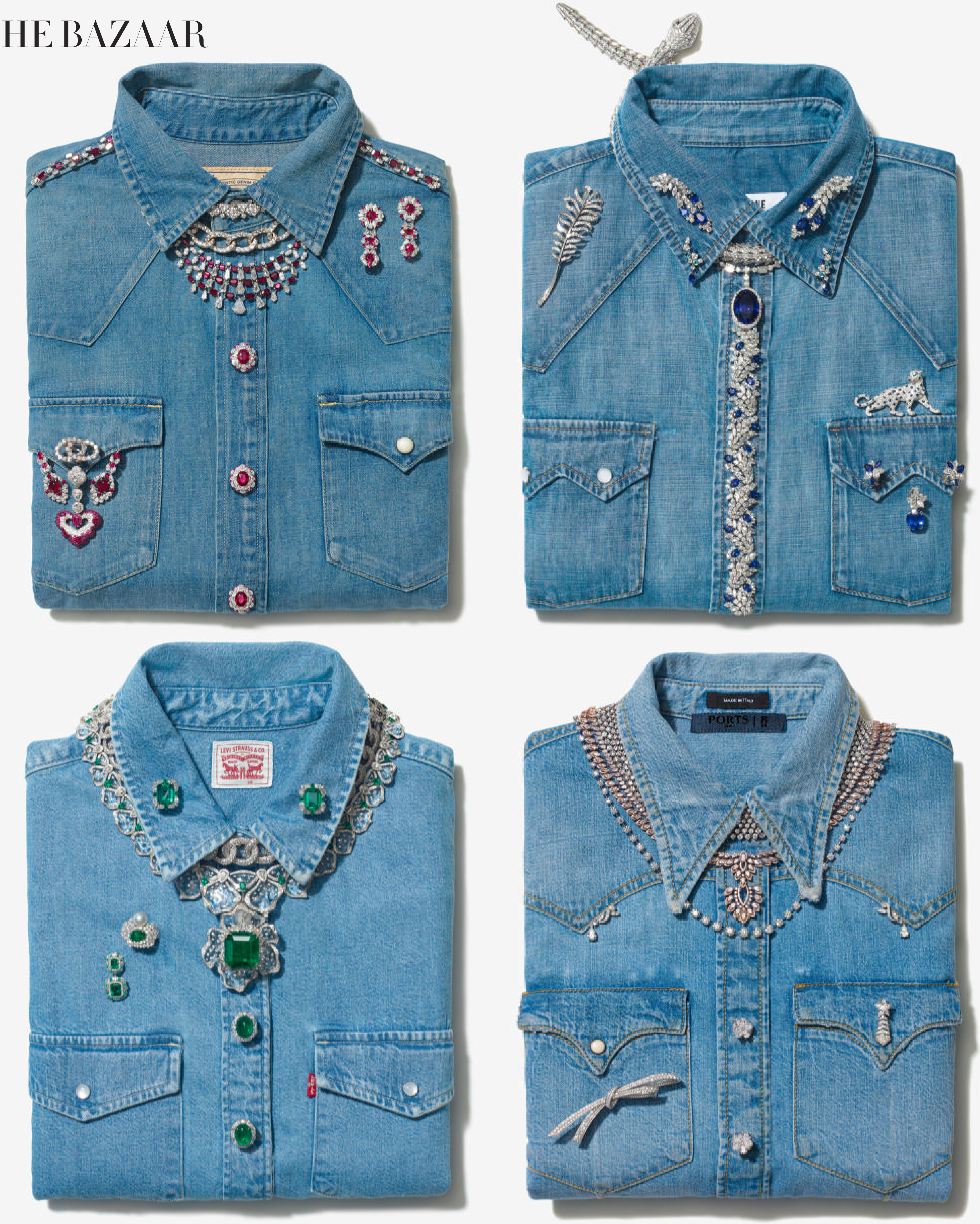
Tiffany & Co. watch, $7,200. tiffany.com.

Patek Philippe watch. 212-218-1240.

Bulgari Serpenti Seduttori watch, $7,150. bulgari.com.

Jaeger-LeCoultre watch, $12,100. 646-828-4328.

Piaget watch. piaget.com.



PORTRAIT MODE

WESTERN SPIRIT

Glam up a denim shirt with a maximalist array of statement jewels

Clockwise from top left: Polo Ralph Lauren shirt. Valani Atelier x Gemfields earrings (on shoulders). Valani Atelier x Gemfields earrings (top right). Cartier ring (above pocket). Valani Atelier x Gemfields ring (center). Pomellato earring (on pocket, top). James Ganh x Fabergé heart earring (on pocket). Valani Atelier x Gemfields earrings. Buccellati necklace (top). Pomellato bracelet (middle). Cartier necklace (bottom). **Top right:** Re/Done shirt. Chanel High Jewelry brooch. Harry Winston earrings (on collar). Cartier brooch (above pocket). Harry Winston earrings. Harry Winston bracelet (on placket). Bulgari necklace (top). Tiffany & Co. pendant necklace (bottom). **Bottom right:** Ports 1961 x R13 shirt. Le Vian necklace (top). Messika Paris necklace (middle). De Beers necklace (bottom), and earrings (above pockets). Chanel High Jewelry earring (on right pocket) and brooch (on left pocket). Bulgari earrings (worn as buttons). **Bottom left:** Levi's shirt. Valani Atelier x Gemfields earrings (on collar). Van Cleef & Arpels necklace (top). James Ganh x Fabergé necklace (bottom). Valani Atelier x Gemfields earrings (worn as buttons). Dior Fine Jewelry ring (above pocket). Valani Atelier x Gemfields earring (above pocket).

Photograph by Thomas C. Card

FASHION EDITOR: JACLYN ALEXANDRA COHEN. PROP STYLING: WENDY SCHELAH. SEE WHERE TO BUY FOR SHOPPING DETAILS

Beatrice Borromeo, Rome 2020
BUCCELLATI
MILANO DAL 1919
Hawaii Collection

SEEING RED

Punchy red go-anywhere bags are having a moment. Here are the best ones, from totes and cross-bodies to supersize clutches.

Valentino Garavani bag, $3,250. 212-355-5811.

Prada bag, $3,900. shopBAZAAR.com. SB

Miu Miu bag, $2,050. shop BAZAAR.com. SB

Loewe clutch, $2,250. shop BAZAAR.com. SB

Telfar shopping bag, $257. shop.telfar.net.

Gucci bag, $1,990. gucci.com.

Bottega Veneta bag, $4,500. shop BAZAAR.com. SB

Hermès bag, $6,850. hermes.com.

CH Carolina Herrera tote bag, $975. 212-744-2076.

IGNACIO MURILLO. FASHION EDITOR: JACLYN ALEXANDRA COHEN

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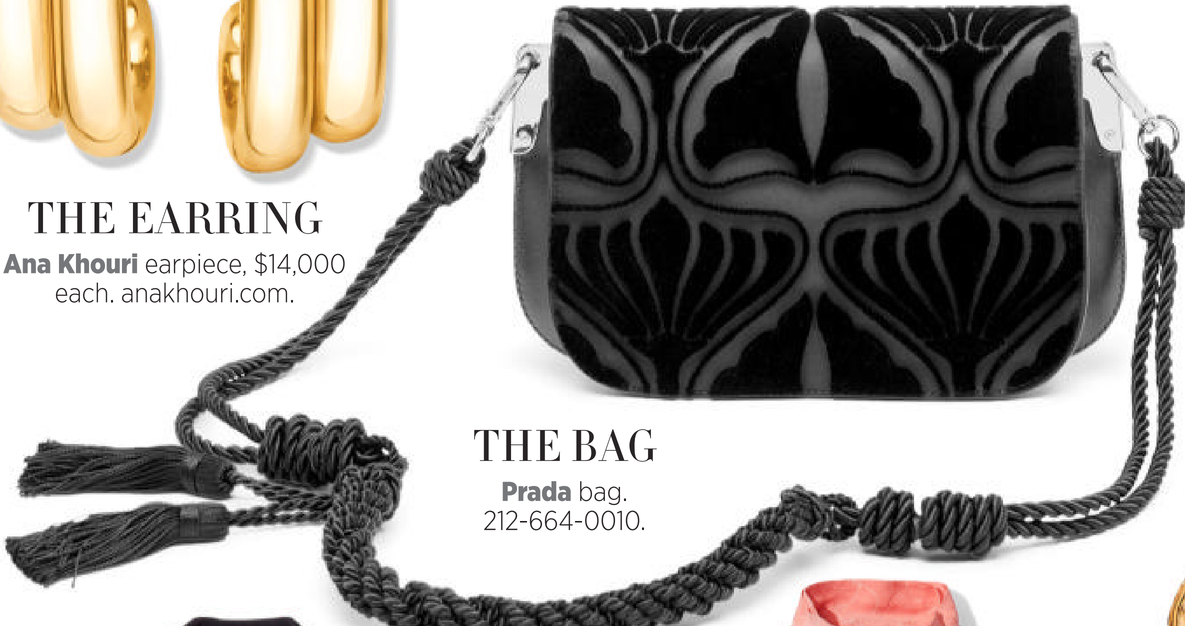
SHOPPING LIST

Fall's key buys are a mix of elevated staples and playful conversation pieces

THE EARRING

Ana Khouri earpiece, $14,000 each. anakhouri.com.



THE BAG

Prada bag. 212-664-0010.

THE NECKLACE

L'Enchanteur necklace, $3,700. 646-389-1127.

THE COAT

Schiaparelli coat. 011-33-1-76-21-62-59.

THE BLOUSE

Saint Laurent by Anthony Vaccarello blouse, $1,890. 212-980-2970.

THE JEAN

Marc Jacobs jeans, $350. marcjacobs.com.

THE BOOT

Dior boot, $1,150. 800-929-DIOR.

THE HEEL

Pierre Hardy sandal, $745. 646-449-0070.

RICHARD MAJCHRZAK/STUDIO D. EARPIECES, BAG, AND JEANS: COURTESY. STYLING: ANITA SALERNO AND JESSIE LIEBMAN. SEE WHERE TO BUY FOR SHOPPING DETAILS

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OH! DID WE MENTION
THE PRIZES?

VOICES

The people and ideas shaping the culture

TOYIN OJIH ODUTOLA & YAA GYASI IN CONVERSATION

The artist and the novelist, who are also friends, on the freedom and fraughtness of being firsts in their fields

Photograph by John Edmonds   Styling by Anatolli Smith

IN THE HIGH-BROW, gatekept world of fine art and literature, artist Toyin Ojih Odutola's and novelist Yaa Gyasi's names keep coming up. They aren't just part of the cultural dialogue; they're helping to shift it, bringing their unique perspectives to the staid and traditional formulations for making novels and art. As young Black women from West Africa (Ojih Odutola was born in Nigeria, Gyasi in Ghana) who grew up in Huntsville, Alabama, they often find themselves representing the first or only voice in the room.

The 35-year-old Ojih Odutola's distinctive pen-and-charcoal portraits—at once monumental and impressionistic, and known for their particular attention to the texture and topography of skin—have been shown at the Whitney Museum of American Art, the Brooklyn Museum, and the Studio Museum in Harlem, and are in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the National Museum of African Art. Her epic new work, *A Countervailing Theory,* an installation of 40 drawings that together construct a larger narrative about gender, power, culture, and history, is on view now through January 24 at the Curve gallery at the Barbican in London. The show marks her first traveling museum exhibition (it will move to Denmark's Kunsten Museum of Modern Art and wrap up at the Hirshhorn Museum and Sculpture Garden in Washington, D.C.) and the Curve's first solo commission featuring a Black woman.

The 31-year-old Gyasi's 2016 debut novel, *Homegoing,* which explores the legacy of slavery across multiple generations through the stories of two Ghanian sisters and their descendants, shot to the top of best-seller lists and won numerous awards. Her highly anticipated follow-up, *Transcendent Kingdom,* which further mines the subjects of identity, tradition, and faith, came out earlier this fall.

Here, Ojih Odutola and Gyasi discuss the commonality in their experiences of making art and of the perception of that art through mostly white lenses, and how growing up in Huntsville as first-generation Americans in immigrant families has informed their work.

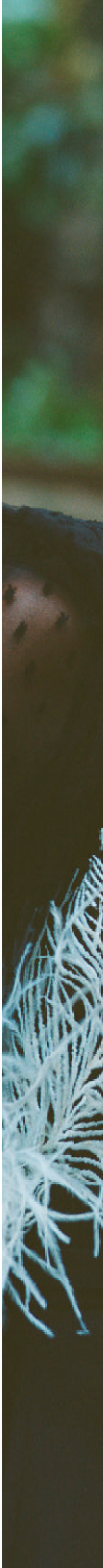
TOYIN OJIH ODUTOLA: I didn't realize until I took on the commission with the Barbican that I would be the first Black woman to show at the Curve. That fact unsettled me … like, in 2020? That can't be right. Because, within our generation, we've witnessed many firsts, and we thought, "Okay, so we're the ones who come up after." I think that's where my suspicion comes in. Whenever someone's a "first" in an exhibition, or otherwise, it tends to be piled on. It makes me very uncomfortable.

YAA GYASI: You mean the fanfare around the fact that this is a first?

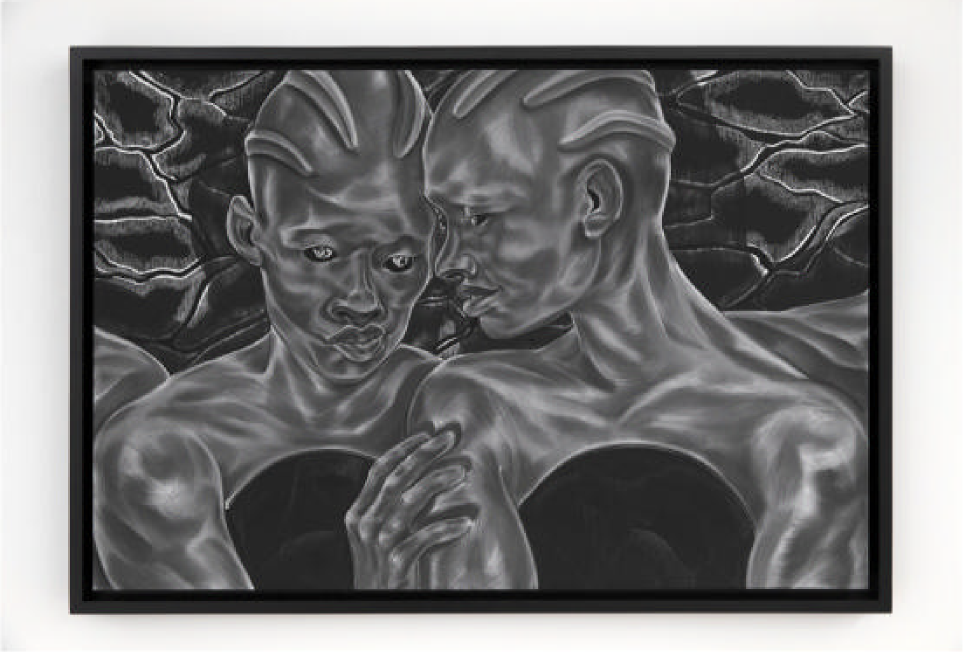
TOO: Yeah.

YG: I think the same thing exists in the book world. I think part of it had to do, for me at least, with this kind of fetishization of youth too. It was like, not only is this your debut novel but also you're such a baby [*Homegoing* was published when Gyasi was 26]. That's the one side, this "Whoa, a young person has done this thing." But then I think the other side is, people really are genuinely excited to discover something new and to wonder about whether this new thing they're discovering is going to bear fruit beyond this initial outpouring. But, yeah, you never know when you're getting all of the rah-rah first attention if it is a sustainable thing. That can be worrisome.

TOO: I suppose my suspicions involve the obvious truths of being Black women, being West African women, coming into mainstream, public arenas. The strange novelty surrounding that and how it gets used and worn down. If you're so caught up in my ➤

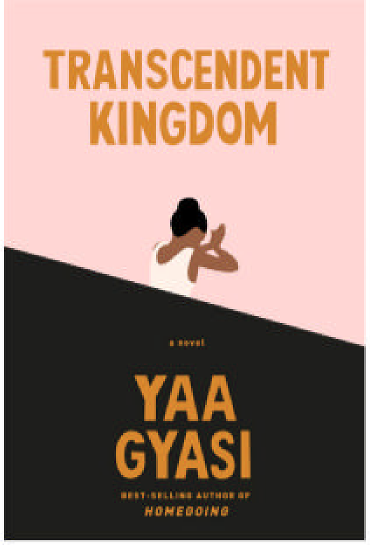


On Toyin Ojih Odutola (left): Blouse with scarf and pants, Givenchy. Jewelry, her own.
On Yaa Gyasi: Dress and belt, Alexander McQueen. See Where to Buy for shopping details.



newness, my otherness, then you're treating me and others like me in a way that's not meant to last or further the conversation. So I push past that. With every show I create, I'm always thinking about who is coming after. I want them to have more options, to be different from what you'd expect. I think the idea of being a "first" is a responsibility too.

> *"If you're so caught up in my newness, my otherness, then you're treating me in a way that's not meant to last."*



YG: The book world relies really heavily on what they call comps, which is just comparisons. So this idea that every time you're trying to get a debut out into the world, part of what's happening is they're saying, "This book is like a version of this—this is like Jhumpa Lahiri meets Marilynne Robinson meets this." They're so reliant on that kind of formula that this is an *X* kind of book, and all of the firsts that you miss because you can't comp the book because you haven't seen anything like it before, we'll never know. So I like that idea of using your first, when you get that foot in the door, to be like, "Okay, now the next thing I do is going to push the boundaries in such a way that the next person behind me gets to come in and have this starting point from which to relate."

TOO: And have more room to try things—and feel more free to try those things.

YG: I do think that that's one of the burdens of being first. I think there's also a lot of Black respectability politics tied up in that like, "Because I'm here, in this space where people are going to be looking at me a certain type of way, I have got to be on top of every single aspect of this. I can't let myself go nuts, be free."

TOO: It's funny. I remember us growing up in Huntsville. I sensed that we were already making "firsts" there within our community regarding our respective interests. Did you feel like, if I'm going to get out of here, I really have to push beyond anything that anyone here will ever know?

YG: I desperately wanted to get out of Huntsville, and I really wanted to make art. Being the first in my family to choose a nontraditional career path was already hard enough. I think there was already so much pressure around whether or not I would be successful at it that I just really dug my heels in and was like, "This is what I'm going to do. I don't care what I need to do in order to do it, but I'm going to make it work because I have no other option." That's how I felt. And you were the first person I knew who wanted to be an artist and who was living that out so proudly. And because you were West African, I just felt like—

TOO: Oh, sis—

YG: It's true! On that level of having a door open so that somebody can come in behind you. I felt that on such a personal level, to be able to say to anyone who was doubting me or trying to curtail this option for me—to have a person I knew who was pursuing the arts and succeeding meant everything.

TOO: I think with both our parents there was pushback that came out of fear, out of not knowing; but somehow they understood what we were trying to do and why it was important to us. What we chose to pursue would contribute in ways different from being a doctor or a lawyer or an engineer. All the ideas we've imprinted on our children's minds about how to succeed, how to be good, the right kind of person you have to become—we were challenging that. We presented these two other options to [our parents] that they didn't like, but I think that they sensed it was still important to pursue. And they kind of let us go, which took a lot of faith. When my parents first experienced my shows and saw what I was trying to do, they realized that it wasn't about their projections and fears, and it was more about, "Oh, you're creating space for people to dream, to think, to engage and tell stories." That's so necessary, and it can be found within our cultures too.

Continued on page 118

Top: Toyin Ojih Odutola's *To See and To Know; Future Lovers,* from *A Countervailing Theory,* 2019

ARTWORK: TOYIN OJIH ODUTOLA, *TO SEE AND TO KNOW; FUTURE LOVERS*, FROM *A COUNTERVAILING THEORY*, 2019 © TOYIN OJIH ODUTOLA. COURTESY THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK. BOOK: COURTESY KNOPF

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PERFORMANCE DRESSING

For years, Leandra Medine Cohen championed the idea of dressing for yourself. But she discovered what that meant only when there was no one left to get dressed for.

Photograph by Terry Tsiolis

All clothing and accessories, her own

I'm standing in a checkout line at Urban Outfitters in Union Square clutching $44, waiting to pay for a green military jacket. It is a muggy day in the middle of July, and I am on my lunch break from a temp job as a secretary at a doctor's office in Midtown. I'm wearing a pair of jean shorts and an orange chiffon blouse with a drawstring neckline.

Slipping my arms into that jacket moments earlier in the dressing room, I sensed an internal click, the locking in of two different parts, like bike shoes that had finally found a set of pedals. I could feel the momentum beneath me. It was like I was moving a little easier, or faster, or both. I didn't know where I was going, but I trusted the direction.

I did not expect that in 10 years I would recall this innocuous moment as the first time I ever put on an outfit that made me feel like myself. By then I will be furrowing my brow, trying to reconcile a recognition of the power that fashion unlocked in my life—the ways it made the impossible seem possible; the joy it projected; the fire it ignited—with the awareness that this is not a universal experience. When it comes to self-discovery and self-interrogation, clothes can get you only so far.

"I became addicted to the high that fashion gave me. It was something to cling to when I could no longer see myself."

That jacket and those shorts gave me a foundation. With them I would wear a Lurex bra or a striped shirt or a sequined tank top or a boring button-down; rhinestone platforms or open-toe booties. I could slip in and out of identities as I figured out who I wanted to be. Brocade pants and ripped T-shirts. Layers of prints in clashing colors. Maison Margiela! There was a freedom about my wandering through different characters because I'd built a safety net. And now that I knew what "me" clothes looked like, that gave me the courage to ask: Who else could I be? Was I that too? Testing the boundaries of my own style became a way to declare that I was more than one thing.

It instilled in me enough confidence to start writing about it online, to go so far as to suggest that if we all tried to dress to reflect our multitudes, we could actually start to become them. Fashion had the power to change the course of a day, of a life. It changed mine.

Overnight it seemed thousands of people—then hundreds of thousands, then millions—tuned in to read what I had to say about clothes, what they were doing for me, and what they could do for you too.

I'd put on an outfit to express my mood and share it with an audience, racking up a decade's worth of likes and comments, reflecting infinite opinions that would layer over my own. Inside the inherent tension of power and joy and delusion of publicly displaying myself, the Internet became a stage, and dressing well signaled the ultimate performance. Eventually the opinions buried mine completely, and there was no difference between how people saw me and how I saw myself. Between performance and real life. I didn't even own that military jacket anymore.

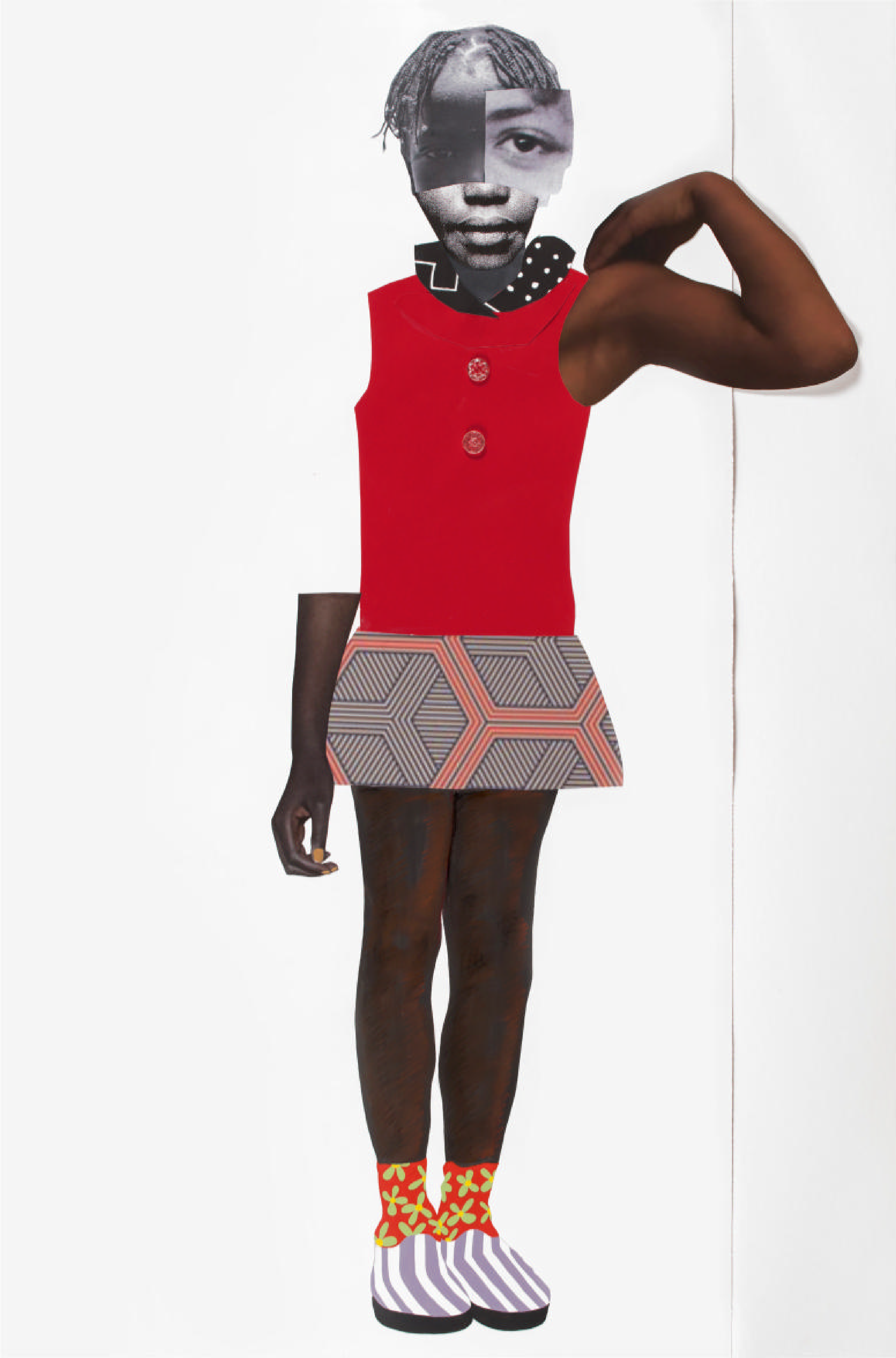
Maybe this is why I became addicted to the high that fashion gave me. It was something to cling to when I could no longer see myself. Now I can see how spectacularly flawed, if not naive and privileged, the notion is that amassing a wardrobe to perfectly reflect your you-ness could solve one's problems.

Early this past summer, I stepped down from my role at Man Repeller, the fashion media company I'd founded 10 years prior. I'd promised relentless self-discovery through fashion, and I was not delivering on that promise—to my team, to the community I'd helped to build, to myself. For months, I didn't dress—or write—for an audience. I barely saw anyone.

At first it was awkward. I would get dressed every morning as if I had somewhere grand to be: white blouses with puff sleeves, gauzy wrap skirts, and gold shoes; the habit of sartorial performance woven so irrevocably into my day. This is how I escaped. Only I had nowhere to go. So after a while I stopped trying to leave.

A day in one quiet outfit became a week in the same one became a month until I lifted my head and there she was in jeans and a denim shirt and a jacket that was not unlike the one that had encouraged me to start writing online all those years ago.

I've often said that a good outfit can change a bad morning. What I meant is that *I* can change my own life. Clothes promised me self-discovery only because I said that they would. They gave me courage, they provided a framework. They hid me when I was vulnerable, magnified me when I was strong, but their power was limited. The work of figuring out the kind of person I want to be, don't want to be anymore, and the ruthless self-examination that comes with it, that's on me. What a terrifying and liberating and thrilling thing. ■



DEBORAH ROBERTS, *AT ANY COST*, 2019, MIXED MEDIA AND COLLAGE ON PAPER, 44 x 32 IN (111.8 x 81.3 CM) © DEBORAH ROBERTS. COURTESY THE ARTIST AND STEPHEN FRIEDMAN GALLERY, LONDON. PHOTO BY MARK BLOWER

THE BIND OF BEING FIRST

Novelist Kaitlyn Greenidge reflects on our cultural fixation with and celebration of firsts, asking: Who never got the chance to try?

Artwork by Deborah Roberts

I used to teach a writing workshop for teenagers who had just been released from detention—a few who had recently left Rikers. My workshop was not loved. It was, in fact, hated. Only one student showed up regularly to the Lower East Side youth center for sessions. One time, I made him read the William Carlos Williams poem "This Is Just to Say." Then we had to write our own versions. Mine was addressed to a child stealing plums. "You'd yell at a hungry kid?" was his input during constructive criticism time. "This class is worse than Rikers."

Despite myself, I laughed. I laughed at almost everything this kid said or wrote, even when it was off-color. Especially then. One day, I brought in a recording of nature sounds—rain falling, wind blowing, waves crashing. I played the "rainforest" track and asked the class what it reminded them of. My student looked at me and said, "A bear gettin' it in."

I think of him whenever I see some profile of a comic declaring the subject in question the funniest person alive. I know our current media ecosystem is nurtured by hyperbole, but I always think, when someone is labeled the best or the funniest, especially when they are labeled the first: Who is being forgotten? And who never got the chance to try?

> *"People in power, the ones doing the crowning, generally believe that there is no one else qualified until they happen to decide to bestow the crown."*

When someone manages to rise up through our hobbled alleged meritocracy and is crowned the first to hold a position, I know that does not mean that they were the only one who possibly could. I'd assumed everyone understood this, but it has become clear to me in the last few years, as these news of firsts in media and publishing and film and sports came rolling in, as people wrote and agonized over what felt like a shift in culture, that that was naive. People in power, the ones doing the crowning, generally believe that there is no one else qualified until they happen to decide to bestow the crown. It's easier that way, isn't it? To think that the first happened just because the right person finally managed to emerge and break through, and not because there was a whole system put in place to make sure no one who looks a certain way or comes from a particular background ever has a chance to do so in the first place. I am reminded of a Chris Rock quote, one he gave during Barack Obama's second term as president. "To say Obama is progress is saying that he's the first Black person that is qualified to be president. That's not Black progress. That's white progress. There's been Black people qualified to be president for hundreds of years."

My erstwhile student is part of this terrible calculus. He could probably do a brilliant, dazzling job at any number of brilliant, dazzling things. But the likelihood of him getting the opportunity to demonstrate that is very low, vanishing more quickly each day. The unlikelihood of that and the likelihood that someone will be named a first are two sides of the same coin. For a first to exist, it requires that people like my student be denied, frustrated, locked away from opportunity. It is why being named a first sits uneasy with a lot of people who have been: because you know that there are so many others who should be in that room with you, who should have been in that room before you, who probably deserve to be in that room more than you but don't make the right people in power comfortable or have the right connections the way that you do. It's a heavy burden to bear.

"I tell my students," Toni Morrison said in a 2003 interview, "'When you get these jobs that you have been so brilliantly trained for, just remember that your real job is that if you are free, you need to free somebody else. If you have some power, then your job is to empower somebody else. This is not just a grab-bag candy game.'" I think this is the only way you can approach the bind of being a first: by working as hard as possible to make sure that you are not an only in whatever room you have been admitted to—by ensuring that others join you.

I wish I knew what became of my student. In a good and just world, he'd be writing for *Desus & Mero* or honing his craft as a stand-up in one of the comedy clubs he walked past every day to get to my workshop. Hopefully, in this broken world we currently inhabit, he is writing down his one-liners, keeping track, building a room for himself and his friends where it doesn't matter if he's the first through the door because he's the one who imagined it in the first place. ■

Kaitlyn Greenidge's second novel, Libertie *(Algonquin Books), will be published in March 2021*

NEWS

Where style meets culture

Edited by Alison S. Cohn

FASHION GOES FLUID

A new generation of designers is challenging the fashion industry to think beyond gender.

By Alison S. Cohn

Photograph by Laura Allard-Fleischl

Harris Reed in his studio at the Standard, London. Harris Reed custom blouse and pants. harrisreed.com. Harris Reed hat, $1,150, and Harris Reed x Roker boots, $2,800. matchesfashion.com.

HARRIS REED—who stands six feet nine in five-inch platform boots—dreams big. The 24-year-old designer, who identifies as gender-fluid, outfitted Harry Styles with a world tour's worth of lamé pussy-bow blouses and worked on Gucci's design team, all while he was a student at the London art and design school Central Saint Martins. When the pandemic canceled the graduate showcase this past May, he found a way to reach an even bigger audience by creating a giant disc hat filter on Instagram, "worn" by Kaia Gerber, Jeremy O. Harris, Kiernan Shipka, and more than a million other fans. "I'd like to eradicate the categories of menswear and womenswear," Reed says. "Fluidity offers an alternate way of being, crossing and merging masculine and feminine."

MAKEUP: BOW FACE. SPECIAL THANKS TO THE STANDARD, LONDON. OPPOSITE PAGE, FROM LEFT (RUNWAY): DAN & CORINA LECCA (2); COURTESY NO SESSO, CHRIS YATES/COURTESY ART SCHOOL; DAN & CORINA LECCA; COURTESY RANDOM IDENTITIES

MARC JACOBS
GUCCI
NO SESSO
ART SCHOOL
VALENTINO
RANDOM IDENTITIES

Reed's design philosophy takes further ideas about gender that are just starting to show up on the runways. Models identifying as non-binary, trans men, and cis men walked alongside cis women at Valentino's Fall 2020 womenswear show. Agender model Juno Mitchell walked that show too, as well as for Eckhaus Latta, Marni, Coperni, Alexander McQueen, and Marc Jacobs, where they strode side by side with Miley Cyrus—who has described herself as gender-neutral—adding to the feeling that gendered clothing is increasingly irrelevant. "It's just so not that period in time anymore," says Marc Jacobs. "And for me, it hasn't really been ever." In September, Jacobs introduced Heaven, a new range billed as being for "girls who are boys and boys who are girls, [and] those who are neither." Around the same time, Alessandro Michele launched Gucci MX, a new way to shop on Gucci.com, where pieces from his womenswear and menswear shows are merchandised together. "We are witnessing a 'gender shift,'" says Stefano Pilati, creative director of Yves Saint Laurent from 2004 to 2012, explaining the origins of Random Identities, his Berlin-based louche glamour-meets-haberdashery line. "I therefore design fashion at the service of it."

> *"Fluidity offers an alternate way of being, crossing and merging masculine and feminine."*—Harris Reed

More than half of Gen Z customers shop from both menswear and womenswear offerings, according to a recent survey by the New York–based brand consultancy Wunderman Thompson. While it's true that fashion has a long history of subverting gender norms—think of Coco Chanel's wide-legged trousers, Yves Saint Laurent's *le smoking,* and Jean Paul Gaultier's men's skirting—by and large these designs have been created by people, and for people, who identify as cisgender. Until recently the industry had been slow to adapt to and embrace a more expansive definition of gender itself and a consumer who identifies across a gender spectrum. What sets young creatives like Reed and his contemporaries apart, then, is that they are designing for their own non-cisgender bodies and celebrating the communities that power their brands by putting them front and center.

Pierre Davis, the 30-year-old cofounder and head designer of the L.A.-based collective No Sesso (Italian for "no gender") creates conceptual pieces such as skirts made from suit jackets that showcase fluid possibility. Last year, Davis became the first trans woman to present a collection on the official New York Fashion Week calendar. "No Sesso started as just us making things that we see ourselves wearing, and our community really related to that," says Davis. "It's important that we continue to show our clothes on Black trans, queer, and non-binary people."

Art School's 26-year-old non-binary creative director, Eden Loweth, made a brilliantly simple technical innovation: using a bias cut in tailoring. "As a trans person goes through hormone treatments, it changes the way that fabric sits on their body," says Loweth, explaining the utility of a construction technique normally used to give silk dresses stretch. The London-based label's blazers have also found fans in unlikely corners—cue the amputee mountain climber and local U.K. politician who walked with young trans and non-binary creatives in the most recent show. "You don't need to be trans to understand what it's like for your body to change shape over time," Loweth adds.

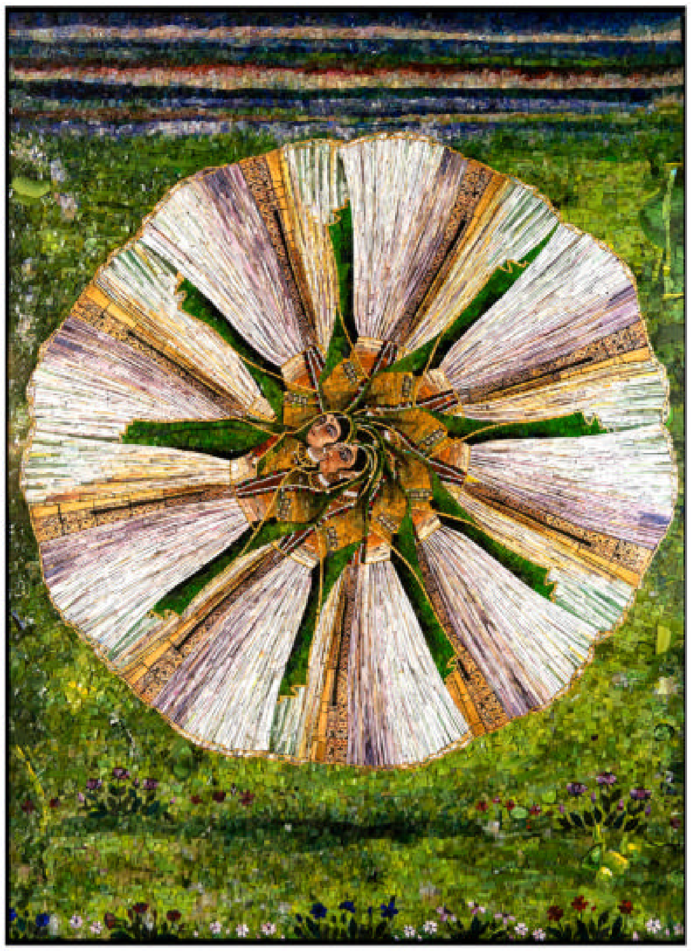
Loweth's work has also won over MatchesFashion, which welcomed Art School and Harris Reed to its Innovators incubator program this fall. "We spend a long time searching for a diverse curation of design talent that will appeal to our global customers across genders," says Natalie Kingham, fashion and buying director at MatchesFashion. Working with the luxury retailer gave Reed unexpected insight into his base. "I have guys, I have women, I have transgender people," he says. "I have 50-year-olds in New York and 14-year-olds in Dubai. It could not be more all over the place, in the best way possible." Next on his agenda for making the world more beautiful and inclusive is reimagining bridal. "My message is self-expression and just owning who you are in the biggest, most maximal way possible," says Reed. "I think the potential reach for gender-fluid fashion really is everyone." ■

JEWELRY

NATURAL HARMONY

The all-digital Indigenous Fashion Week Toronto (November 26–29) presents the work of more than 50 First People creators, including Margaret Jacobs, a member of the Akwesasne Mohawk tribe from upstate New York, whose jewelry, inspired by medicinal plants, speaks to the connection between community, self, and nature.

Margaret Jacobs bolo tie, $225. margaretjacobs.com.



Shahzia Sikander's *Arose*, 2020

ART

DREAM MAKERS

The first-ever Asia Society Triennial, titled "We Do Not Dream Alone" after a Yoko Ono maxim, opened on October 27 at three venues in New York. Among the more than 40 artists and collectives from 21 countries featured is Pakistani American artist Shahzia Sikander, whose work spans mosaics, drawing, animation, and sculpture, and grapples with themes of race and colonialism. Sikander's solo show, which opens on November 5 at Sean Kelly Gallery, provides a more comprehensive look at her oeuvre.

FASHION

RETHINKING SUSTAINABILITY

When "sustainable fashion" becomes a marketing buzzword, is its message diluted?

By Alison S. Cohn

THE CLIMATE CRISIS has loomed large lately, with wildfires and superstorms becoming more frequent, while the months of lockdown and social distancing are showing the impact of changed behaviors on the environment. According to an August consumer survey by Coresight Research, shoppers have become more focused on sustainability during the coronavirus pandemic, with 29 percent of respondents saying that it's become more of a priority in their purchasing decisions. That sounds like good news for the planet, but the reality is more complicated.

"Plot twist: There is no such thing as 'sustainable fashion,'" says Maxine Bédat, founder and director of the New Standard Institute (NSI), a New York-based fashion policy think tank. "We need to move away from this sort of wishy-washy sustainability—which can mean anything to anybody—to measurable, concrete, specific actions." Bédat explains that the meaning of "sustainable" has eroded as brands rush to cash in on consumer demand, using it to market items that contain a small percentage of organic or recycled materials. NSI's Roadmap for the Rebuild, released earlier this fall, offers data-based macro plans for companies to meet quantifiable environmental targets.

When sustainable fashion pioneer Stella McCartney founded her label in 2001, she used the term "sustainable" to define her commitment to never using fur and leather, in part as a means of curbing greenhouse gas emissions produced by animal agriculture. That decision made McCartney a self-described outsider. But over the course of her 17-year joint venture with Kering, which ended in 2018, and her new LVMH partnership,

THIS SPREAD, CLOCKWISE FROM TOP LEFT: COURTESY MARGARET JACOBS; PETER VAN ALPHEN FOR MAGGIE MARILYN; *MY DAUGHTER, CHARLOTTE MACLEOD & HER STUFFED ANIMALS*, PHOTOGRAPH BY URS FISCHER, 2020; © 2020 JUERGEN TELLER; RICHARD MAJCHRZAK/STUDIO D (STYLING: JILL TELESNICKI); COURTESY LORO PIANA; CHRIS LARGE/FX; SHAHZIA SIKANDER, *AROSE*, 2020, GLASS MOSAIC WITH PATINATED BRASS FRAME, 84 x 62 IN (213.4 x 157.5 CM), EDITION OF 5 WITH 2 APS, © SHAHZIA SIKANDER, PHOTOGRAPH: © PHOTO BY MAYER OF MUNICH, COURTESY: SEAN KELLY, NEW YORK. SEE WHERE TO BUY FOR SHOPPING DETAILS

From left: A look from Maggie Marilyn; Urs Fischer's *My daughter, Charlotte MacLeod, & her stuffed animals*, 2020, from Stella McCartney's Our A to Z Manifesto; a look from Coach Forever

she has proved that it's possible for a luxury fashion label to adhere to strict environmental standards.

Ahead of her brand's 20th anniversary next year, McCartney is taking a closer look at her terminology. She recently released Our A to Z Manifesto, a compendium illustrated by artist friends including Urs Fischer, JR, and Cindy Sherman. It functions as an explainer in 26 points for what her label is doing to reduce environmental impact, starting with accountabililty and ending with zero waste. "I'm hopeful that out of the pandemic one of the things this moment will bring us is our sense of values," she says.

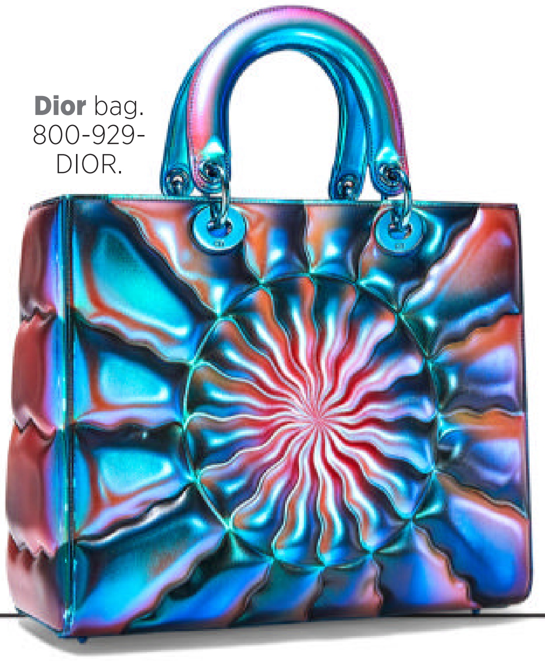
Other brands large and small are similarly reexamining the language surrounding sustainability. "I actually stopped using that word," says Coach creative director Stuart Vevers, whose Spring 2021 lookbook (shot by Juergen Teller) celebrates re-wearing clothing. "This is the moment to be disruptive," he says. At least one piece in each look contains an upcycled element, such as vintage jeans and Coach bags given a new lease on life with embroidery and embellishments. "I think fashion brands need to talk more about how they're accurately measuring and reducing their carbon footprint instead of just using flowery words," says Maggie Hewitt, designer of cult New Zealand label Maggie Marilyn, who partners with environmental certification company Toitu Envirocare to do just that. Hewitt—who uses only organic cotton, ethically farmed wool, and recycled polyester—has shifted to a seasonless model and publicizes the results of her annual CO_2 emissions audit.

Paradis Perdus, launching this month, is a carbon-neutral knitwear brand designed by a group of Lanvin and Isabel Marant alums. Care tags on each knit—made from 100 percent recycled cashmere, wool, and cotton—have a QR code that links to the Web site of REMOkey, an independent agency that calculates environmental savings. "We want to show what is possible," says cofounder Thomas Polis. "A lot of brands are saying by 2030 we will do better. No, you can do it now."

COLLAB

MUSEUM PIECE

Feminist artist Judy Chicago, who lent her hand to Dior Spring 2020 couture, is among 10 artists invited to reinterpret the house's classic Lady Dior Bag for fall. Featuring spiraled shell motifs meant to evoke symbols of female power and finished with a pearlescent sheen, it's a totable work of art.

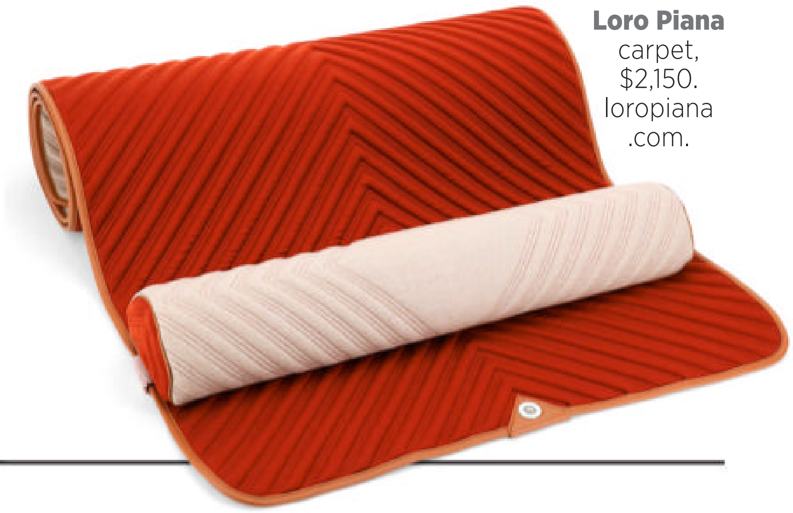


Dior bag. 800-929-DIOR.

WELLNESS

HIGHER FREQUENCY

Leave it to Loro Piana to put an incredibly refined spin on mindfulness accessories. A pair of yoga socks or a meditation carpet in super-soft cashmere from the Italian brand's Art of Wellness capsule makes taking time for yourself that much more pleasurable.



Loro Piana carpet, $2,150. loropiana.com.

Fidell and Mara on the set of *A Teacher*

TV

SEX & LIES

Based on her buzzy 2013 indie film of the same name, writer-director Hannah Fidell's new limited series, *A Teacher* (FX on Hulu), premiering November 10, charts a predatory sexual relationship between a young high school teacher (Kate Mara) and her student (Nick Robinson). Fidell wanted to examine the psychological and emotional ramifications of what is actually a form of abuse. "Whether it's in tabloids or in the narratives that you find on porn sites, there's an obsession with the sexy teacher who comes on to the male student," says Fidell. "The reality is that it shouldn't be celebrated. There are long-lasting emotional consequences for everyone involved, but especially the victim." **Ariana Marsh**

JESSIE BUCKLEY

A slew of new roles promises to make the Fargo *actress a household name*

By Andrea Cuttler

Photographs by Gabby Laurent

Styling by Kelly-Ann Hughes

THERE'S A MOMENT at the end of the first episode of *Fargo*'s fourth season, in which the camera focuses on Jessie Buckley as Nurse Oraetta Mayflower. In her starched white nurse's apron and cap, her red hair in a prim perm, she stares blankly out the window, hands fidgeting as she mumbles unintelligibly to herself, drowned out by a swell of classical music. It's an eerily quiet scene given the preceding hour of gory gang fighting. As Mayflower, Buckley's physicality is exacting; her movements are stilted, considered, but they never take you out of the moment. She has an uncanny ability to wholly embody her character, making such distinct physical choices—a hunched back,

Richard Quinn dress. matchesfashion.com.

a shuffled walk—that make the viewer, in real time, recognize the genius of her craft. Without saying a word, she sends a chill up your spine.

Buckley more than holds her own opposite Chris Rock and Jason Schwartzman in this latest installment of the Emmy Award–winning FX anthology, this season set in 1950 in Kansas City, Missouri. (The season finale airs this month.) She offs her patients in myriad creative and sadistic ways, including baking pies laced with lethal doses of poison. Mayflower makes Ken Kesey's Mildred Ratched look positively demure. "My first initial instinct was, Is this a female Grim Reaper?" she says of her character. "I found it really playful to walk on that knife edge, because it's not an overt darkness. But the thing is, we all have a darkness, you know?"

> *"I found it really playful to walk on that knife edge…. [T]he thing is, we all have a darkness, you know?"*

The 30-year-old Buckley grew up the eldest of five in Killarney, County Kerry, Ireland, the daughter of a harpist mother and a father who ran a guesthouse. Her family deeply valued creativity. "They were invested in you being wild and filling your soul up with that," she says. Through her father's love of poetry and her mother's singing in church, Buckley realized early on the infinite ways in which one could tell a story. Her family took in local productions together, fostering a love of theater. "I went to see *Jesus Christ Superstar* and was so completely in pieces that I thought, 'Jesus, this man has actually been crucified in the Killarney town hall, and now he's dead,'" she says with a laugh. "But that's the magic of it."

The impact was so profound, at 18, Buckley decided to pursue acting in London. A drama school rejection, however, set her up for a very modern entrée into Hollywood: reality television. The day after she was rejected from school, she went to an open call for Andrew Lloyd Webber's *I'd Do Anything,* a BBC One competition show looking to cast unknown leads in a West End revival of *Oliver!*. Figuring it would be a great opportunity to practice singing, she stood in line, auditioned, and just kept … making it through each round. "I was so ignorant of the rigmarole of the whole thing, which was probably the best place to be," she says. "I was more delighted that I was getting to sing and be part of a community that I thought would take a lifetime to even get a toe inside."

She came in second, signed with an agent, and took a four-week Shakespeare course at the U.K.'s famed Royal Academy of Dramatic Art (RADA). Turns out she didn't need the reality show after all: Following her brief stint at RADA, she made her West End debut in a revival of Stephen Sondheim's *A Little Night Music.* She sang at jazz clubs and consistently booked small acting gigs. "It was a magical time," recalls Buckley. "I had no expectations and just went with whatever was in front of me that I felt drawn to." Eventually it was drama school that she was drawn back to, and she was accepted to RADA full-time. "It was good to learn and try out things and fail," Buckley says of the experience. "You take what you need to take. You can't be precious. You have to soak it all in and leave whatever is useless to you. Then it becomes your own story."

In the past few years, Buckley has racked up a series of memorable roles, starting in 2017 as Moll in Michael Pearce's *Beast,* followed by parts in *Judy, Wild Rose,* and HBO's *Chernobyl.* She starred in Charlie Kaufman's *I'm Thinking of Ending Things,* which premiered in September on Netflix, and is currently in Greece shooting Maggie Gyllenhaal's directorial debut, an adaptation of Elena Ferrante's *The Lost Daughter.*

There's a common thread while watching Buckley in these diverse roles: her unwavering passion for the work, and an intense commitment to the characters she plays. She lights up as she reflects on her journey, and for a moment it's quite easy to imagine her as a young, wide-eyed theatergoer. "If your heart's in the right place and you find something that you really love, then that's half of it," she says. "That's sometimes enough." ■

Prada coat, $7,800, and skirt, $1,830. prada.com. Brother Vellies shoes, $395. brothervellies.com. See Where to Buy for shopping details. Hair: Nao Kawakami for Leonor Greyl; makeup: Louisa Copperwaite for Hourglass Cosmetics.

BOOKS

FRESH PERSPECTIVES

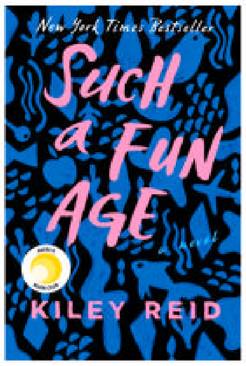
Six breakout writers reveal the processes and inspirations behind their standout debuts. By Ariana Marsh

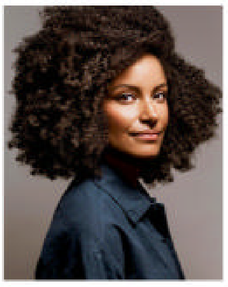
A NOVEL
HOW MUCH OF THESE HILLS IS GOLD
C PAM ZHANG

HOW MUCH OF THESE HILLS IS GOLD

By C Pam Zhang

(Riverhead Books) "I didn't decide to write this book; it haunted me," says C Pam Zhang of her powerful freshman novel. "It speaks, in a queered language, of many hurts I carried around for years, unable to address them while I lived in the thick of them." Set during the American Gold Rush, it recounts the harrowing journey of two newly orphaned Chinese-American children who travel through California's unforgiving terrain with their father's corpse in search of a worthy burial place. Addressing grief, loss, loneliness, race, immigration, and environmental devastation, it's a stunningly complex read inspired by Zhang's lived reality as a Beijing-born immigrant who was raised in different cities throughout the U.S. "I have always lived with the simultaneous considerations of money and a heating planet, and my loved ones' immigration status," she explains. "I don't know what it is to move through the world in a body unmarked by my Chinese ethnicity in a majority-white country, by my existence as a woman under the patriarchy."

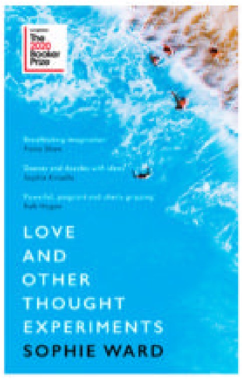


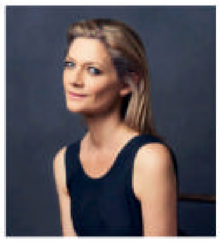


SUCH A FUN AGE

By Kiley Reid

(G.P. Putnam's Sons) Reid's first outing, about a young Black babysitter's fraught relationship with her white boss, offers a searing commentary on domestic labor. "There were three specific times I remember thinking, 'This novel won't work,'" she says. "I love the way characters in a half-written story can pull you back and make you try again."

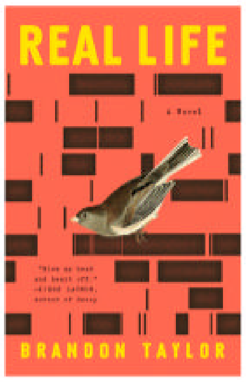


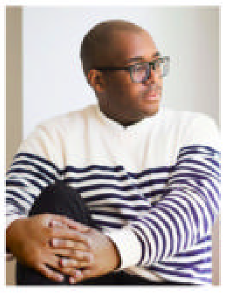


LOVE AND OTHER THOUGHT EXPERIMENTS

By Sophie Ward

(Corsair) "Many people told me that there was nowhere for a book like mine to go because it didn't have a recognizable genre," says Ward, whose debut novel consists of 10 stand-alone yet interconnecting chapters that explore the challenges of long-term relationships.

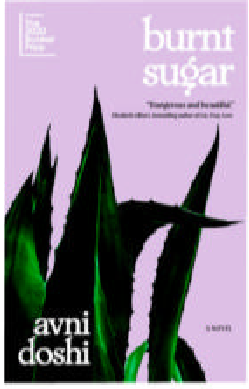




REAL LIFE

By Brandon Taylor

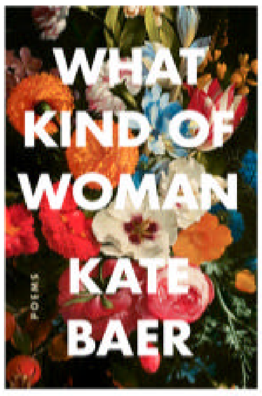
(Riverhead Books) Taylor's book, set at a Midwestern university, follows a gay Black biochemistry student rattled by personal and professional skirmishes. "I wanted to write my experience and the experiences of people I've known and loved into the campus novel tradition," he says.

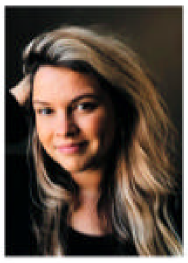


BURNT SUGAR

By Avni Doshi

(Hamish Hamilton) "Debuts are a place where we find our feet as writers and where we make mistakes," says Doshi, whose book centers on a mother-daughter relationship marked by betrayal, revenge—and also love. "It's compelling to be a work in progress."





WHAT KIND OF WOMAN

By Kate Baer

(Harper Perennial) "I cheated on my first novel by writing a poetry collection," says Baer, whose candid verse examines what it means to feel seen as a woman in today's world. "It was kind of thrilling. It felt like witchcraft. I felt like I could take a few sentences and give someone an entire worldview." ■

CLOCKWISE FROM TOP LEFT: RIVERHEAD BOOKS; GIOIA ZLOCZOWER; G.P. PUTNAM'S SONS; DAVID GODDARD; CORSAIR; LEO HOLDEN; RIVERHEAD BOOKS; BILL ADAMS; HARPER PERENNIAL; AUSTIN BAER; THE OVERLOOK PRESS; SHARON HARIDAS

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#TheLIST

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Grande Cosmetics

THE NEW BROW COMMANDMENTS

We're all our own eyebrow artists now. Before you pick up a pair of tweezers, follow these expert tips on getting your best arches ever. By Katie Intner

BEAUTY EDITOR: JESSICA MATLIN

Photograph by Horacio Salinas

Chanel Crayon Sourcils Sculpting Eyebrow Pencil, $29. **Tweezerman** Rose Gold Point Tweezer, $23.

RULE ONE

TAKE A FEW PICTURES

To see what you're working with, start by taking a selfie with a relaxed, natural expression. "The camera does not lie," says Sania Vucetaj, founder of Sania's Brow Bar in New York. A photo will show you exactly where there's asymmetry, something that's difficult to spot when you're looking in a mirror (where we tend to focus on one brow at a time). And while eyebrows don't have to be identical, they should be as symmetrical as possible, particularly if they're on the fuller side. "Otherwise they'll look heavy and overwhelming, especially above a face mask," Vucetaj says.

RULE TWO

DON'T FIGHT YOUR NATURAL SHAPE

When doing your own brows, it's risky to attempt a major transformation. Instead "aim for maintenance," says Chanel Brow Artist Jimena Garcia. (Pre-pandemic, she recommended seeing a brow specialist every six to eight weeks.) Tweeze the stray hairs that grow between the brows as well as any that sprout up outside their perimeters. For a pro finish, give them a trim. Using a spoolie brush and brow scissors (the ends should be straight, not curved, says Vucetaj), sweep them upward and snip only the long hairs, while avoiding cutting anywhere from the arch to the tail. Want to create the illusion of a fluffy brow? Trim every other hair rather than across in a straight line.

RULE THREE

DARE TO TWEEZE ABOVE THE ARCH

"Saying you should never tweeze above the brow is a total old wives' tale," says Damone Roberts, a celebrity eyebrow artist in Los Angeles. "You can get your best look by shaping up there." The trick is to steer clear of hairs that are too close to the true shape. Don't creep into the arch. Instead "remove any stragglers between the hairline and the tail of the brow," says Garcia. "When the sides are clean, you have a more polished look."

RULE FOUR

BEWARE OF PRODUCT OVERLOAD

If your brows aren't growing, the culprit could be your skin-care routine. "When products like serums, moisturizers, and sunscreens are slathered onto the brows, they can inhibit growth by blocking the hair follicle, causing shedding," explains Vucetaj. That includes castor oil, which is commonly considered a nourishing hair-growth remedy, but it can also clog pores underneath the hairs, leading to breakouts, Garcia says. As an alternative, lightly exfoliate your brows with a natural combination of olive oil and fine grain salt to prevent ingrown hairs, and finish with a thin oil like jasmine or vitamin E.

RULE FIVE

BE STRATEGIC WITH MAKEUP

Garcia likes a brow pencil not just for adding definition and filling in gaps but also for creating the perfect "stencil." Before tweezing, pencil in your brows to your desired shape, even if that means overlining (and drawing on your skin). This pre-tweeze step will help you resist the temptation to pluck the incoming hairs you need to get a thicker look, and you'll be removing only the hairs outside the lines. The other essential product? Highlighter. Swept on the brow bone, "it acts like a concealer, hiding new growth," says Roberts. ■

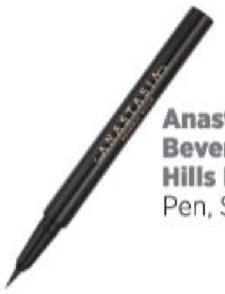
BEST FOR BROWS

Kimiko Super Fine Eyebrow Pencil Automatique, $29

RMS Beauty Back2Brow Powder, $22 each. shopBAZAAR.com.

Marc Jacobs Beauty Glow Away Dewy Coconut Face Luminizer in Sunlit, $32

Chanel Huile de Jasmin facial oil, $120



Anastasia Beverly Hills Brow Pen, $22

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CAN YOU REALLY BOOST YOUR IMMUNITY?

To find out if we can protect ourselves with trendy supplements or time-tested advice, we spoke to the experts about what actually works. By Sam Neibart

The wellness landscape has expanded far beyond wheatgrass shots. In the past few years, there's been a wave of pills, powders, gummies, and tinctures all touting immunity-boosting benefits, and interest in these products has only surged since the pandemic hit. Goop has created an entire Immunity Shop, and retailers like Net-a-Porter and Sephora are offering health supplements right next to luxury skin care and fragrance. "There are so many concoctions out there, people are constantly asking what's legitimate," says Purvi Parikh, M.D., an allergist and immunologist at NYU Langone Health. "To be honest, most immunity-boosting supplements aren't credible," she says. Your best bet, says Parikh, is "smart lifestyle choices." Here, how to best strengthen your defenses—and it doesn't even have to cost much.

AIM FOR BALANCE First, you don't want to "boost" anything—a healthy, working immune system is really the goal. Any promises that a scoop of vitamin powder in your morning smoothie is going to give you superhuman resistance are unrealistic. Frank Lipman, M.D., a New York functional medicine doctor and a co-author of *The New Rules of Aging Well,* explains, "I know it's semantics, but I wouldn't use the word 'boost.' You don't want your immune system to overreact any more than you want it to underreact." (For instance, autoimmune disorders are examples of the immune system's being abnormally overactive—it starts attacking your body's healthy tissue.) Having a healthy immune system isn't the same thing as never getting sick. "It means your body has an appropriate response when you eventually pick up an infection," says Suzanne Cassel, M.D., an allergist and clinical immunologist at Cedars-Sinai in Los Angeles. Then it fights it off fully and in a normal amount of time without repeated treatment. The simplest way to stay healthy? Keep from getting a virus in the first place. "That means staying away from sick people, large group gatherings, washing your hands, and getting your vaccines," says Cassel.

> *"You don't want your immune system to overreact any more than you want it to underreact," says Frank Lipman, M.D.*

GET BACK TO BASICS If it sounds boring, it's probably sound advice. "Eating healthy whole foods, getting adequate sleep and hydration, and avoiding smoking and alcohol all play essential roles in immunity," says Parikh. "We know the people who are most affected by Covid-19 are those who also suffer from diabetes, obesity, and heart disease." Generally speaking, these conditions are preventable with lifestyle changes. Unfortunately, in the search for a quick fix, "a lot of people turn to supplements, but they don't work in isolation," says Maggie Luther, a naturopathic doctor who also works with Care/of, a personalized vitamin company. "If you're not tackling your diet or lifestyle, it will be an uphill battle."

DON'T WRITE OFF SUPPLEMENTS Food should be your primary source of nutrients, but some may be difficult to get in an average diet. "Most doctors will check patients' vitamin D levels regularly because it does play a role in your immune system," Parikh says. In addition to sunlight, some of the best sources of vitamin D are egg yolks, beef liver, salmon, and certain cheeses, and these can easily go missing depending on a person's lifestyle, says Luther. If you think you're lacking vitamin D, you can add 1,000 to 2,000 IU to your daily intake. Also, remember that many of today's trendy supplements are hardly new; they've been known remedies in non-Western medicine for millennia, says Josh Axe, a doctor of natural medicine and author of the upcoming book *Ancient Remedies.* "Until about 200 years ago, medicine often referred to herbs and spices," he says. "In Asia and the Middle East, doctors prescribed astragalus or echinacea herbs to treat sickness." One supplement he recommends this winter is elderberry, which he says reduces inflammation, supporting immune health.

FLORIAN SOMMET/TRUNK ARCHIVE

CONSIDER ADDING ZINC Lipman suggests taking zinc to help prevent illness and speed up recovery. "It aids in the production of cells that make up the immune system, like T cells and certain types of white blood cells that help fight disease," he says. Axe recommends a daily dose, then increasing it if you have cold or flu-like symptoms. While it's understood that zinc is important to immune response by aiding in cellular repair, Parikh notes that people experience the greatest effects from the mineral only if they are deficient to begin with, and most Americans are not. (Vegans and vegetarians may run low, however.) Discuss dosage with your doctor before taking zinc, as it can interact with medications or create problems for those with certain underlying conditions.

BE A SMART SHOPPER The Food and Drug Administration doesn't consider dietary supplements to be drugs. That means the manufacturers and distributors are responsible for bringing a safe product to the public. The FDA will get involved only if the product is believed to be unsafe. And because the agency doesn't have the authority to review a product's efficacy before it hits the shelves, it's hard to tell whether supplements work, if at all. How to protect yourself: Purchase only from established brands, and avoid products at rock-bottom prices. Research, safety testing, and sourcing high-quality ingredients take time and cost money. Ultimately, talk to your doctor about the supplements you're taking. While they aren't drugs, they can cause harmful effects if taken with a prescription, or if you're pregnant or nursing, have an underlying medical condition, are having surgery, among other possibilities.

TAKE STRESS SERIOUSLY Stress makes every problem worse, agree Parikh and Cassel. You may want to look into adaptogens, says Nadine Joseph, founder of Peak and Valley, who started her wellness company while assisting with neuroscience research at UC Berkeley. Though the category has been getting buzz over the past year, this group of herbs and mushrooms has been studied by scientists since the 1940s. "They adapt to what your body needs," she says. The idea is if you're stressed, adaptogens will subdue that response, preventing fatigue in the neuroendocrine system, the sort of exhaustion that leaves your body vulnerable to illness, she explains. Still, even the most sophisticated adaptogen blend isn't a silver bullet. "If you're working 12-hour days and think taking an adaptogen is going to help you, it won't," says Joseph. "What you really need is a lifestyle change." Adds Axe, "One of the things I've advised patients to do is start meditation and prayer, and going on walks outside to reduce stress. I call it a spiritual triathlon."

STRIVE FOR IMPROVEMENT, NOT PERFECTION "In Chinese medicine and Ayurveda, there's a spectrum between the two extremes, and you support the body to the healthy side," Lipman says. It's actually a more forgiving model, as opposed to the American all-or-nothing approach. Don't splurge on a huge supplement regimen and overhaul your eating, sleeping, and exercise patterns all at once—it's not realistic. Instead incorporate small changes over time that will pay dividends. ■

BEAUTY'S TECH RACE

The cosmetics industry has always been about innovation, but some companies are staying ahead of the curve with artificial intelligence. By Katie Intner

One of the most exciting stories in beauty right now isn't about the next big ingredient but about new access to information. "Artificial intelligence makes the beauty space way more interesting because it has finally given brands—even heritage ones—the ability to use data in a way that removes doubt for consumers who typically walk down a cosmetic aisle with zero explanation and guidance," says Ranella Hirsch, M.D., a dermatologist in Cambridge, Massachusetts, and a cofounder of Atolla.

The custom skin-care brand, which Hirsch launched in 2019 with a designer and data scientist from MIT, uses AI to formulate personalized serums based on your skin type and concerns, along with factors like diet and environmental stressors. Monthly at-home skin assessments measure information like pH levels and moisture to adapt the formula. Atolla's lineup will be expanding, adding retinol and peptides into serums this month, and a full skin-care system, including cleansers and moisturizers, in 2021.

Brands like Clinique, Olay, and Neutrogena are also tapping into this type of at-home approach. "With limited access to dermatologists and beauty advisers during the pandemic, we asked ourselves, 'How do we democratize access to skin-health expertise right from one's fingertips?'" says Logan McGill, the lead global skin tech at Neutrogena. The answer? The Neutrogena Skin360 app, the newest iteration launched this year. But the system was designed for use beyond the pandemic. "We combine skin imaging—going past fine lines and wrinkles to also analyze under-eye circles, dark spots, and smoothness—and artificial intelligence in the form of a virtual assistant that learns about users' skin over time," explains McGill. Simply take a 180-degree selfie: The app evaluates your skin to give you a Skin360 Score. Then set an eight-week goal according to your needs and lifestyle (think sleep schedule, exercise regimen, and stress levels), and you'll receive steps and product recommendations to achieve it.

Even makeup is getting smarter. Opte, from Procter & Gamble's P&G Ventures, is a handheld device with an inkjet printer that scans your face with blue light to detect contrasting dark spots on the skin, and then strategically applies microscopic dots of pigmented serum in a camouflage pattern to hide hyperpigmentation for up to 10 hours. "Opte sees more contrast in tone than the human eye can see," says creator Thomas Rabe, a research fellow at P&G, which took 13 years to develop the technology (the first prototype was the size of a kitchen table). "Though this device uses one formula, it works differently on all skin types to give you an even complexion." Instead of trying to shade match, Opte prints one of three pigments, dosed with niacinamide to fade spots over time (seen after eight to 12 weeks), "which will suit 98 percent of skin tones," says Rabe. ■

NAME TO KNOW

MICHELLE WONG

A.K.A. @LABMUFFINBEAUTYSCIENCE

This Aussie chemist and beauty guru will make you rethink your skin-care routine

Michelle Wong's love affair with skin care started when she was getting her Ph.D. in medicinal and supramolecular chemistry, and she wanted to find products that performed on a budget. As a grad student in Sydney poring over the latest ingredient research, Wong quickly realized that most other skin-care buffs without her background didn't have access to scientific studies. From there the Lab Muffin Beauty Science blog was born, in which she simplifies the language of skin care. Unsurprisingly, Lab Muffin wisdom includes wearing sunscreen. "So many anti-aging products make skin more susceptible to sun damage, so SPF is essential," says Wong. Her favorite brand: Ultraceuticals. She also includes product reviews ("Paula's Choice liquid exfoliant is the best I've ever tried"), and offers science-backed takes on industry trends. On clean beauty? "Any ingredient can be toxic at a high enough concentration and nontoxic at a low enough concentration." **Sam Neibart**

EXFOLIATE
PAULA'S CHOICE
ULTRACEUTICALS

Lab Muffin's Must-Haves
Paula's Choice Skin Perfecting 2% BHA Liquid Exfoliant, $29.50.
Ultraceuticals Ultra UV Protective Mineral Defence SPF 50+, $69 (available in the U.S. in January 2021).

FROM TOP: KRISTIAN SCHULLER/BLAUBLUT-EDITION.COM; COURTESY MICHELLE WONG. STILL LIFE: COURTESY

NEWS

HOPE IS IN THE AIR

The ultimate winter scent, Hope Night Parfum ($300) combines plum and patchouli. The vibe is sophisticated yet delicious. Even better, 100 percent of the profits benefits depression research.

FIND YOUR LIGHT

Mix iNNBeauty Project Face Glaze ($24) with your moisturizer or makeup to get a glow, without sparkle. Another reason we love this new brand? Every item sold funds the removal of plastic from oceans and landfills.

iNNBEAUTY PROJECT
FACE GLAZE
CHAMPAGNE

HEATING THINGS UP

T3 debuts a smarter, gentler hot tool with Curl ID ($235), a curling iron that automatically adjusts the level of heat depending on your hair's texture, length, and even color treatment.

GOING THE DISTANCE Lash-growing serums have been trendy, but Talika pioneered the category in 1948, when an ophthalmic nurse discovered that the plant-based cream she formulated for burns on the eye contour also stimulated lash growth. The result: Lipocils, the cult botanical lash serum. Now Talika has created Lipocils Mascara ($35), shown to boost length by almost 30 percent in two months.

OUT OF AFRICA Born in Madagascar, Dr. Stephan Helary has long had a passion for studying the power of indigenous botanicals, and Terres d'Afrique is the culmination of that research. These rare, responsibly sourced ingredients can be found in its spa-worthy products like Light Facial Cream ($85) and Calming Cleanser ($45).

T D'A
TERRES D'AFRIQUE
LIGHT FACIAL CRÈME HYDRATANTE
MARULA, MANK
CALMING CLEANSER
GEL NETTOYANT APAISANT
ALOE FEROX, ROOIBOS & MORINGA OIL

AT YOUR FINGERTIPS

More time indoors means more opportunies to master the at-home manicure. Peaćci, a new brand out of the U.K., delivers rich, long-lasting polish in just one coat ($12.50). Another must-have: Peaćci's at-home gel removal kit ($26.50). ■

PEAĆCI
NAIL POLISH

By Jessica Matlin

SEE **WHERE TO BUY** FOR SHOPPING DETAILS

KATE POWERS/TRUNK ARCHIVE. STILL LIFE (SKIN-CARE PRODUCTS): RICHARD MAJCHRZAK/STUDIO D. ALL OTHERS: COURTESY

SCORPIO

OCTOBER 24–NOVEMBER 22

No one should dissuade you from pursuing something that's likely to satisfy a deep need in you. You've been waiting long enough to make it happen, so if others criticize you or question your judgment, you must stand your ground. LUCKY DAY: The 30th. Restrictions are lifted and cash flows more freely.

LIBRA

SEPTEMBER 24–OCTOBER 23

Someone may suggest ways of getting everything you want without much effort. Don't fall for something that sounds too good to be true. Pragmatism will work where fantasy fails you. LUCKY DAY: The 9th. Issues are settled once you go your own way.

VIRGO

AUGUST 24–SEPTEMBER 23

Not every aspect of your financial affairs has performed flawlessly of late, but you should hear promising news about an investment, a contract, or property. Even so, keep from taking any unnecessary risks. LUCKY DAY: The 16th. Words of wisdom empower you.

LEO

JULY 24–AUGUST 23

Routine duties may have been difficult to handle recently, but that should change by mid-month. And while you wouldn't want to be seen as officious, you'll enjoy feeling that things are shipshape again. LUCKY DAY: The 27th. Peace reigns between a loving couple.

CANCER

JUNE 22–JULY 23

A contentious situation involving loved ones will improve. You'll find that you can convince them that you'll soon all be sailing into calmer waters. There will still be conflicts but with less infighting. LUCKY DAY: The 17th. Analyzing thorny matters avoids trouble.

GEMINI

MAY 22–JUNE 21

While negative comments about a romantic or creative interest may have wounded your ego, you'll realize you need a thicker skin. You won't want to be judged, but you should be able to take criticism. LUCKY DAY: The 29th. Staying perceptive brings rewards.

SAGITTARIUS

NOVEMBER 23–DECEMBER 21

Listen carefully when different people offer advice about your career. Although you shouldn't take everything they say on trust, they'll be well-informed in areas related to your long-term future. LUCKY DAY: The 14th. Solutions for old problems appear.

CAPRICORN

DECEMBER 22–JANUARY 20

Without coming across as self-important, let certain people know more about you and your life. And try not to deflect inquiries that they may consider perfectly normal but you regard as invasive. LUCKY DAY: The 24th. Last-minute ideas win you admirers.

AQUARIUS

JANUARY 21–FEBRUARY 19

You'll weigh whether to throw caution to the wind and be more adventurous. You may discover that you can push the limits and still exercise self-control. And refuse to allow feelings of paranoia to stop you. LUCKY DAY: The 3rd. Much wanted data lands in your lap.

PISCES

FEBRUARY 20–MARCH 20

Joint ventures will beckon in November. You'll be firing on all cylinders, so save some energy for developments that could affect your reputation. You won't have time to waste on minutiae. LUCKY DAY: The 20th. Without a blot on the landscape, you flourish.

ARIES

MARCH 21–APRIL 20

You and someone close haven't been seeing eye to eye, but rather than scrutinize every minor clash, be patient. The breakdown in communication should end in the coming weeks. LUCKY DAY: The 15th. Using gentle encouragement, you get what you want.

TAURUS

APRIL 21–MAY 21

You may have to deliver fairly tough messages to some unsuspecting people this month. Preparedness is key, so make sure you're ready to back up your case. And let it be known that you'll do whatever is needed to support those who are put off by what they learn. LUCKY DAY: The 21st. Relationship concerns fade away.

ROBERT LITTLEFORD

NOVEMBER PREDICTIONS BY PETER WATSON

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Beauty Tip

The skin around your eyes is particularly delicate and requires extra love and care, especially during the colder months. Boost your skincare routine with 111Skin's innovative eye masks—in just 20 minutes, you'll be recharged.

Now that you have our November issue, get ready to shop it.

Look for the SB icon next to an item in *Harper's BAZAAR*: It means the item is available to buy on ShopBAZAAR.com—the online store brought to you by our editors. We've partnered with the best specialty boutiques, most coveted designers, and prestige beauty brands to present the must-have fashion and beauty edit of the season, in a shopping destination that's open around the clock and around the world.

JEFFREY WESTBROOK/STUDIO D. STYLIST: LIZ SERWIN.

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Harper's BAZAAR

Liya Kebede.
Bodysuit, Hermès.

Fashion editor:
Ludivine Poiblanc

Photograph by
Christopher
Anderson

HAIR: BENJAMIN MULLER FOR DYSON; MAKEUP: STÉPHANE MARAIS FOR CHANEL;
MANICURE: HANAÉ GOUMRI. SEE WHERE TO BUY FOR SHOPPING DETAILS

The Staying Power of Liya Kebede

Fashion didn't change for Liya Kebede, but Liya Kebede helped change fashion. Here, the 42-year-old model, entrepreneur, and advocate opens up about finding the strength that has fueled her two-decade career. By Durga Chew-Bose

Photographs by Christopher Anderson Styling by Ludivine Poiblanc

Paris, via Zoom. Liya Kebede is sitting at a desk in a room where, behind her a wall of dark wood shelves displays a few framed photographs, papers, books. She refers to this room as "just an office that I use." As for so many of us, I interpret her answer as an effect of this year, the prolonged temporariness of working and living and living and working from home. Any surface has become the desk. Still, even on Zoom, Kebede is very much a model at home—the veneer of commonality suspended by her crisp white shirt. A button-down with a laissez-faire collar, loose exactly where it ought to be. It's the sort of shirt one buys hoping it will look the way it looks on Kebede but never does. In this era of influencer models, it seems strange to even use the words "off-duty model," but Kebede exemplifies that expression with her white shirt; how specific and from another time anything starched seems now.

How are you? I ask. Kebede laughs. "What kind of question is that? It's been an insane year. We're all just trying to adjust. It's very uncertain." She pauses to add that as a model, uncertainty, to a lesser extent, is standard. "The whole fashion business is like that. You're in this uncertain bubble. You get used to [it] because you don't know when the next job is going to come, where it's going to come from, when it is. You're kind of just hanging around, and then someone calls."

It's hard to imagine Kebede waiting around for her next gig—the significance of her career creates an illusion of ease, when in fact demand was a consequence of grit, tenacity under extreme pressure, and feeling most days like an outsider without a voice, she says. "You're always going to a team that's there, and you're the one that comes in and out. It's hard to create a community of any kind. The photographer has a voice. The stylist has a voice. The creative director has a voice. You're just the executor. Toward the beginning, I experienced some really strange things. Just because I was Black. [There was] awkwardness on set, complications on set. And there's nothing you can do. You just keep quiet. You do your thing. Then you leave and hope for the best."

Hers is a career of lastingness, the familiarity of a Face. To Liya Kebede, we attribute key "moments," like the sleek plunging provocativeness of Tom Ford's Gucci or Nicolas Ghesquière's Balenciaga revival, or Gap's boyfriend trousers, or, more recently, a collaboration with Valentino designer Pierpaolo Piccioli on a collection of candy-colored operatic puffers for Moncler. It's perhaps why some editors have characterized Kebede's career as evergreen, attaching personal nostalgias of the business to her likeness. The girl who *Vogue Paris* devoted an entire issue to nearly 20 years ago. And soon after, in 2003, a contract with Estée Lauder—Kebede was then the only Black woman to serve as their representative in the company's 57-year history. More work followed. The synthetic frills of Victoria's Secret pageantry. The beautiful backstage chaos of an early Marc Jacobs show. That world, long before "likes," when influence wasn't a matter of documentation necessarily, and when the runways and magazines were plainly so white.

The phrase "staying power" is generally antithetical to a model's career. The industry is designed to age women out. Longevity is an unorthodox concept, and diversity and representation are often faddish pursuits unless approached holistically, radically, in front of and behind the camera, on runways and on mastheads. More so, change requires real support that works in service of long-term change, both incremental and visionary, and beyond the feverish rush to fix when faced with a wave of reckonings. To stay is to surf these waves, something Kebede excels at. "Not many people in our professional environment are able to listen, observe, and feel the way she does," writes Piccioli over e-mail. "Her beauty communicates with the world through a natural channel, always preserving the power of thought over image. People like us prefer the pleasure of a good chat [over] parties. Big egos don't last as long as a true friendship like ours."

Kebede's impact and rootedness in the mainstream can be attributed to her range and multiplicity. An early-aughts ➤

Jacket (worn as bustier), and pants, Dior. Earrings, Cartier.
Pamela Love stud (worn throughout), her own.

Coat, Valentino.
BEAUTY BAZAAR Glowing skin can be achieved year-round. Try L'Oréal Paris Infallible Longwear Highlighter Shaping Stick in Gold Is Cold ($12.99).

“Not many people in our professional environment are able to listen, observe, and feel the way she does.” —Pierpaolo Piccioli

Tommy Hilfiger ad might have included rugby stripes, dock furniture, golden hour, Carmen Kass, and Liya. In another Gap ad, Kebede is dressed like Audrey Hepburn in the jazz club scene in Stanley Donen’s *Funny Face,* the 1950s musical about a reluctant model. The ad reads, KEEP IT CLEAN, with Kebede issuing a mix of Hepburn’s incandescence and Janelle Monáe’s dapper, easy style. In 2006, for Estée Lauder, Kebede stood beside a white horse, the words “Mythical Beauty” accompanying both model’s and mare’s stares.

She has walked for everyone and been photographed by everyone, and been called “exotic” and “ethnic” too many times to count. She’s worn Louis Vuitton and Alberta Ferretti on the red carpet at Cannes and in Venice, having crossed over to screen on occasion. She’s portrayed the romantic intimacy of a family with Jake Gyllenhaal for Calvin Klein Eternity, done the gingham-blazer-madras-shirt thing for Jenna Lyons’s J.Crew, and worn, for years now, the multihyphenate title of maternal health advocate and entrepreneur (of her own company, Lemlem, a clothing line she founded in 2007 to support women artisans and protect traditional Ethiopian weaving techniques).

“She was really going against the grain of where runway models had gone,” says Robin Givhan, senior critic-at-large at *The Washington Post.* “There was Iman, and then there was Naomi Campbell, and then there was Liya. I think the question is, Was Liya the beginning of an end to this idea of ‘the only one’ and diversity being a trend?” She adds, “Diversity lasts when it no longer has to be the subject of a story.”

It’s rare that someone in Kebede’s profession can occupy both the memory of an iconic catwalk—the pinnacle of glamour and of that time—while continuing to model, at 42. The remarkability of having evaded “comeback” runway appearances; the preternatural grace of having been selective. Over the phone, I ask the advocate and legendary former model Bethann Hardison, who first met Kebede through Kyle Hagler, her agent at the time, if there’s ever been anyone like her in the industry. “No one. No one,” she says. “I used to call her a Renaissance woman. I remember seeing her in an editorial and not appreciating her look. Then someone finally found the way to take the proper picture of her, and I said, ‘Now, here we go.’ ”

Kebede was born on March 1, 1978, in Addis Ababa. Her upbringing in Ethiopia’s capital city was solidly middle-class: Her mother worked in public relations, and her father held a managerial position for Ethiopian Airlines. “I’m number four,” she tells me, referring to herself sequentially. “Five kids; I’m the only girl.” Her family lived in a house with a little garden and dogs. Hanging on Kebede’s bedroom wall was a poster of Naomi Campbell. “Things were simpler, for sure, and easier,” she says. “My father was pretty strict about school.” Kebede remembers how her everyday routine was conditioned by academics: return from school, snack, homework until it was time to sleep. “For my dad, nothing was possible without an education. It was really important to him.” She and her younger brother attended the Lycée Guebre-Mariam, where Kebede preferred writing over math, and thought of pursuing journalism or teaching, or becoming a flight attendant. “I was not a happy teen,” she says. “I was quite solitary; I had few friends. I was very bookish. I was one of those kids who always felt misunderstood. My plan was to go to university, and I guess somehow I shifted along the way.”

It was her cheekbones that first caught Tom Ford’s attention, all those years ago, during his Gucci years. Or so it’s been said. The accounts differ depending on whom you ask or read, but exactly how Liya Kebede became—and has remained—a model with perennial appeal, represents a mini telling of the industry’s recent past, pre–social media. In the late ’90s, the business of magazines endorsed our culture’s obsession with celebrity, replacing Kate, Shalom, Linda, and Naomi with Jennifer Aniston, Gwyneth Paltrow, Charlize Theron, and so on. Kebede entered on the occasion of this shift and has stayed in spite of it—and scores of other shifts, critical reckonings, and fashion-family breakups.

“I found Liya’s card at Elite Chicago. I was like, ‘Who is this girl, and why is she sitting in Chicago? I need to meet her,’ ” James Scully, the veteran casting director, who is no longer in the business, says to me over the phone. Which he did. “I totally freaked out.” This was then 1999 or 2000, by Scully’s estimation. This was Polaroids and FedEx and waiting three days for a response from Tom Ford, who Scully had called to say he had met the most incredible girl. “I was like [to Ford], ‘I don’t know if she’s Ethiopian or Indian or Native American.’ ” She reminded him of the ’70s, of a Halston girl.

A few days elapsed, and Scully received a call from Ford: “Book her exclusive.” Kebede’s agency wasn’t very forthcoming about getting her to Milan, so she flew herself there. She walked the Fall 2000 Gucci show, and the aftereffects were nothing short of vibrational. Kebede caught the attention of every editor. “The buzz was immediate,” says Scully.

“Tom had that power,” says Kebede. “There have been people in the industry who had this kind of power, where whoever they discovered they just put on the stage. Then you start really working.” In addition to choosing Kebede to walk the Gucci runway, Ford, who was also helming Yves Saint Laurent, chose her for the house’s upcoming Rive Gauche campaign, shot by Steven Meisel. There ➤

Dress, Proenza Schouler. shopBAZAAR.com. Earrings, Cartier.

THIS PAGE: Dress, Acne Studios. Necklace, Cartier. Boots, Bottega Veneta.
OPPOSITE PAGE: Gown and bodysuit, Bottega Veneta.

"I shouldn't be the first, you know what I mean? Why is it now? It's like you guys are so far behind. Sometimes it was just a trend, sometimes it's not."

she was, in purple, this new regality. Standing with her back mostly to the camera, Kebede's coming out was more of a contour. "The rest is history," says Scully. "It was that fast when it happened."

From Steven I learned everything about modeling," Kebede says. "I learned how to be in front of the camera. It's the way he positions a set, or where he positions you," she says. "There are a lot of photographers who will just bring their camera and say, 'Okay, go.' And you're like, 'Uh, okay.' [Steven] would put a mirror in front of us, in front of the girls. We learned a lot from that."

The girls. When Kebede refers to "the girls," Jennifer Egan's classic 1996 *New York Times Magazine* profile of then model Jaime King titled, "James is a girl," comes to mind. In it, Egan writes, "In the fashion world, models are always 'girls.'... Backstage at a show or at a shooting in a loft, 'girl' suggests, as it is meant to, someone more beautiful and less complicated than a woman." Kebede, I imagine, never totally suited this profile. She lived with her brothers in Chicago instead of a small, crowded apartment with other "girls." She married young. "I moved to New York with my then husband, my ex-husband. I was, like, 21 or something. 20? Very quickly I had my son. I had a family life very early on." Kebede pauses and then smiles. She remarks how her son is the same age as her modeling career. "I was pregnant on my first real show, which is kind of crazy. Nobody knew. I was throwing up every two seconds in the bathroom. I was so sick and somehow managed to walk that stage. It was hilarious." Compared with the other "girls," Kebede wasn't alone, in the sense that she could always go home after a long day to her kids (she has a daughter too) and her family. "It's very lonely for many, many girls. It's a tough job. You're pulled in all directions. And there's a glamour to it, but there's also a lot of... not glamour. I think having a family helped me a lot. It anchored me. You get so tired after doing New York, then London, then Milan and Paris. Everyone's sick by that time. Everybody's got the flu. It goes on [like this], and you come undone. So it was nice to go home after that and be like, 'Oh, my God, I have a family.' I just cocooned."

That said, Kebede doesn't dwell on the past. "I'm melancholic," she notes, "but I don't know if I'm nostalgic." When I ask her about those history-making moments in her career, the Estée Lauder contract and countless other exclusives, she's matter-of-fact. "I shouldn't be the first, you know what I mean? Why is it now? It's like you guys are so far behind. Sometimes it was just a trend, sometimes it's not." Hardison, who tells me that she and Kebede never see eye to eye ("We're family, but at the end of the day we just don't agree on anything"), doesn't buy into that thinking. "I get so annoyed with things like that," she says, conceding that her opinion might be generational. "As someone who's a revolutionary, growing up in an industry, a garment business primarily, I don't look at it like, 'Why did it take so long?' When we decide to penetrate it, that's when it's time. All this talk about what it was, could've, would've, should've, I think it's just a waste of good sense."

While a cursory look at Kebede's career might reflect the many tensions of her industry or seem to map parts of its meaningful change, she knows not to carry those pressures or be identified by them. As this year has taught us, the heaviness lies elsewhere. The real work shouldn't depend only on how things look but how unyieldingly this moment—different from fashion's use of moment—is met. How a year as unequaled as this one cracks us further open to pain and doubt. Near the end of our call, Kebede climbs out of her seat to turn on a light. The sun is setting in Paris. "I don't know, I don't know," she says, as she returns to the screen. "Hope is hard sometimes. But deep down I have it. I think [this year] we've all learned to be okay with not knowing. We're all living in this I-don't-know world, you know?" ■

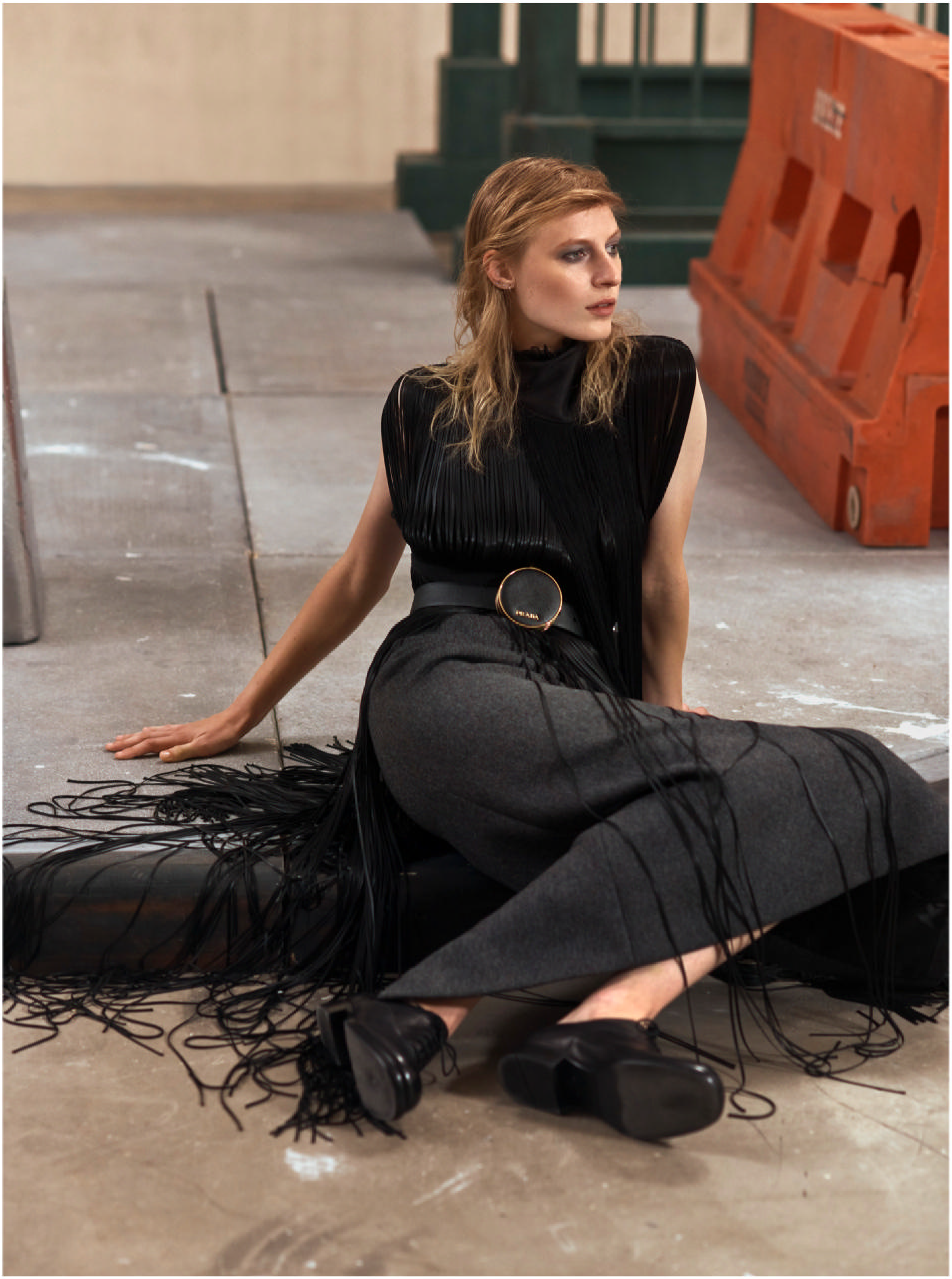
THIS PAGE: Tuxedo jacket, JW Anderson. OPPOSITE PAGE: Dress, Alexander McQueen. See Where to Buy for shopping details. Hair: Benjamin Muller for Dyson; makeup: Stéphane Marais for Chanel; manicure: Hanaé Goumri; production: Céline Guillerm for Octopix; set design: Marion Durand. SB = BUY ON SHOPBAZAAR.COM

A STUDY IN CONTRASTS

The perfect balance of relaxed streetwear and sophisticated tailoring

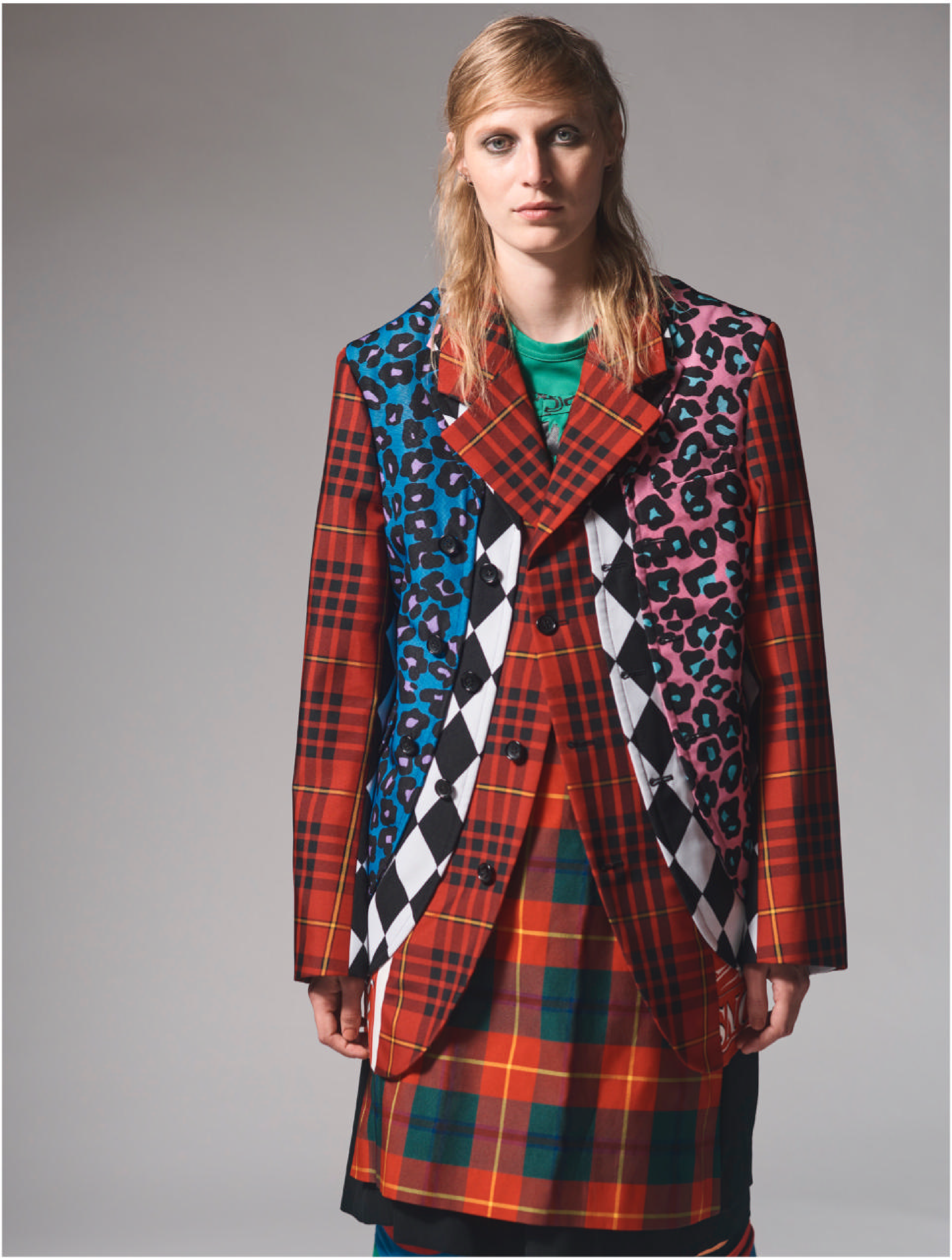
Photographs by Collier Schorr   Styling by Matt Holmes

THIS PAGE: Hoodie, dress shirt, and track pants, Telfar. OPPOSITE PAGE: Dress, Ralph Lauren Collection. Pumps, Loewe.



THIS PAGE: Dress, skirt, belt, and shoes, Prada.
OPPOSITE PAGE: Jacket, vest, T-shirt, and pants, Louis Vuitton. Shoes, Koio.

THIS PAGE: Coats, top, and bag, the Row. SB shopBAZAAR.com. Gloves, the Row.
OPPOSITE PAGE: Coat, necklace, bracelets, and socks, Gucci. Loafers, Tod's.



THIS PAGE: Jacket, T-shirt, shorts, and leggings, Comme des Garçons Homme Plus.
OPPOSITE PAGE: Jacket and pants, Lourdes. T-shirt, Vaquera. Cap, Eric Javits.

UERA
NYC
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BLNC
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balenciaga

THIS PAGE: Jacket, sweater, and skirt, Wales Bonner. OPPOSITE PAGE: Soccer T-shirt, shorts, socks, and sneakers, Balenciaga. See Where to Buy for shopping details. Model: Julia Nobis; hair: Akki Shirakawa; makeup: Dick Page; manicure: Alicia Torello for Chanel; production: Mary-Clancey Pace for Hen's Tooth Productions; set design: Gerard Santos.

SB = BUY ON SHOPBAZAAR.COM

first LADIES

In American politics, there is no prize for second place. But there is a price that comes with being first—to occupy an office, to crash through a ceiling, to break down a barrier—an issue reignited by Senator Kamala Harris's historic nomination for vice president. We asked her and 11 other pioneering women about the privileges and pressures of being a political "first," and setting new precedents in unprecedented times.

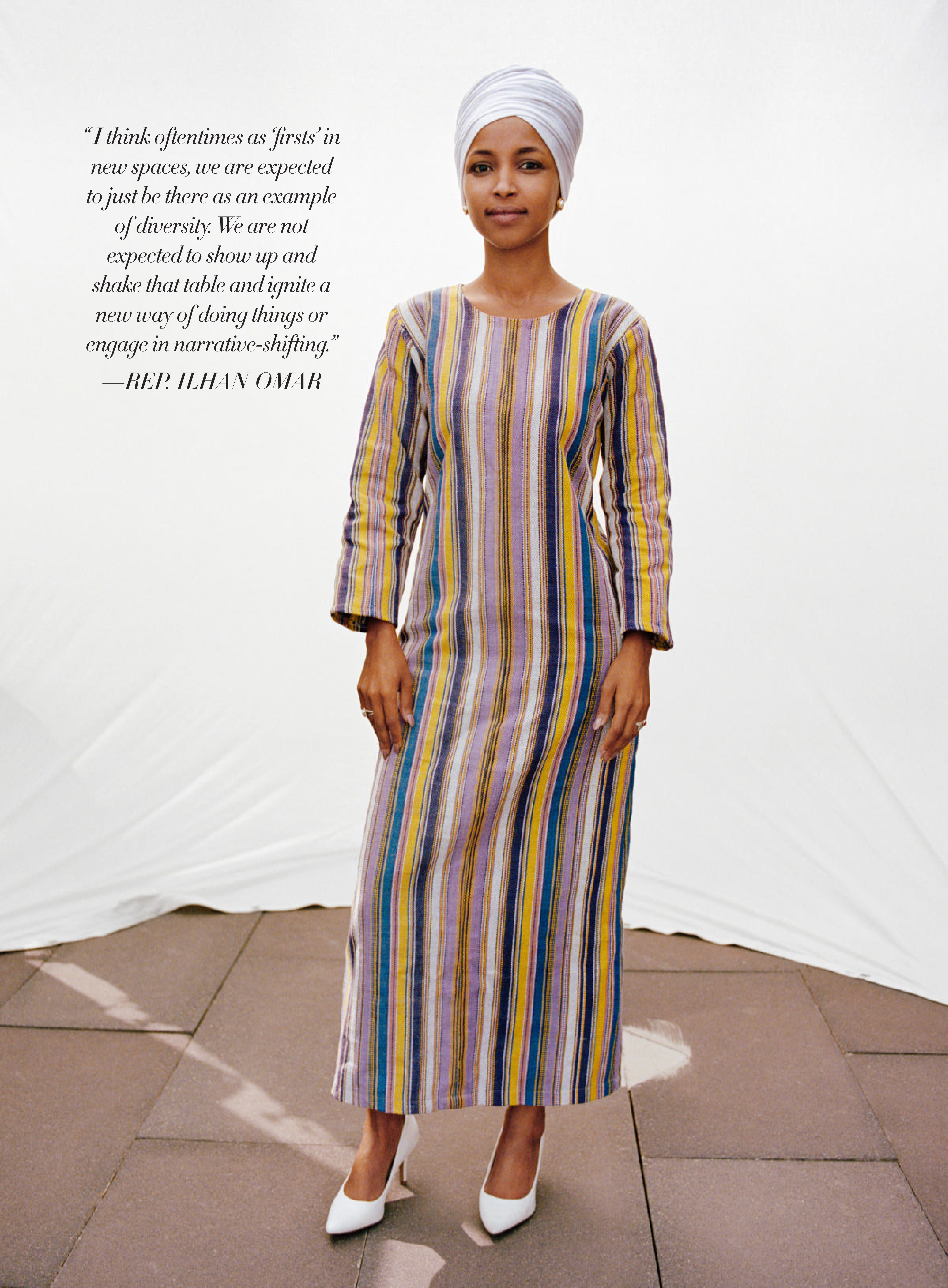
Photographs by Shaniqwa Jarvis

Introduction by

KAMALA HARRIS

MY MOTHER always taught me, "You may be the first to do many things, never be the last." I've always carried that with me. It's an honor to be on the Democratic presidential ticket as the first Black woman and first Indian American woman. One of my proudest "firsts" was when I became the attorney general of California, the first Black woman to become attorney general in the state. But I didn't set out to be the "first." When I decided to pursue a career in public service, it was—and still is—about making people's lives better. I've always asked myself how I could help better our communities and keep our children safe. My only client has always been the People. I will never forget stepping into the courtroom and saying, "Kamala Harris, for the People." Those three words, "for the People," guide me through my life. At a young age, I wanted to be a lawyer. Some of my heroes were the lawyers in the civil rights movement, including Supreme Court Justice Thurgood Marshall, a graduate of Howard University School of Law. One of the reasons I became a prosecutor was because of my best friend in high school. She would come to school and I could tell she was sad and there were times that it seemed like she didn't want to go home. It was only after I asked her what was wrong that I learned she was being molested by her stepfather. I wanted to become a prosecutor to protect people like my friend. And that's why the majority of my career, from district attorney and beyond, has been about protecting women and children. I hope that by being a "first," I inspire young people to pursue their dreams. The number of times I've heard the word "no"—or that something can't be done—in my lifetime is too many to count. I'm honored to be considered a "first," but I always think about the people who came before and paved the way for me to get where I am today. From Rosa Parks to Shirley Chisholm to Congressman John Lewis, I stand on the shoulders of so many great men and women before me. My message to the many women who will continue to break barriers and be "firsts" in their fields is don't give up, believe in yourself, and let your talent lead you. And surround yourself with good and supportive friends to keep you lifted up. ➤

PRODUCTION: J CHAN CLAGGETT FOR CONSPICUOUS PRODUCTIONS



"I think oftentimes as 'firsts' in new spaces, we are expected to just be there as an example of diversity. We are not expected to show up and shake that table and ignite a new way of doing things or engage in narrative-shifting."

—REP. ILHAN OMAR

REP. SHARICE DAVIDS

"I think the experiences of being sometimes the only woman in the room—
the only Native person, the only person from the Midwest—really impacted my view of how
our voices develop and what we can bring to these spaces." ➤

“A little girl asked me, ‘Which is your chair?’ I pointed to it. We had these big leather chairs. She jumped into it. I don’t think her feet touched the floor. She got cozy and said, ‘I like the feel of this.’”

—SEN. TAMMY BALDWIN

I'm standing there under a portrait of Benjamin Franklin, being sworn in by a Jewish woman, Supreme Court Justice Ruth Bader Ginsburg, and I thought, 'I wonder what old Ben would think of this?'"
—CONDOLEEZZA RICE

Rep. Ilhan Omar of Minnesota (2019–Present)

First Somali American, first naturalized citizen of African birth, and one of the first two Muslim women elected to Congress.

Being a member of Congress is challenging at any time, but especially in the time of Trump and the kind of pandemic our country is dealing with at the moment. But when you are a "first" of the magnitude in which I am, where you're not just a first for one particular identity, it's compounded. There's an intersectionality present. It's having to deal with that trifecta of hate that comes with the anti-immigrant rhetoric, anti-Muslim hate, and anti-Blackness. We can just add gender as part of that fuel as well. I think oftentimes as "firsts" in new spaces, we are expected to just be there as an example of diversity. We are not expected to show up with ideas. We are not expected to show up and shake that table and ignite a new way of doing things or engage in narrative-shifting.

Losing my father to Covid-19 and dealing with police brutality and the anti-Blackness that exists in systems that really weren't created to incorporate Black people in the first place makes me someone who has firsthand experience and wants it all addressed urgently. I don't have the luxury of being complacent in a system that I'm not only analyzing and responding to as a legislator but that is causing pain and trauma for me personally and for everyone that I love. It's important for us to continue to fuel the system with lots of firsts, so that we can have people who are direct representatives of the pains, challenges, traumas, and lived experiences of those we are seeking to represent....

When I won my election, I realized that in Congress there was a 181-year-old ban [on head coverings] that would make it so that I wouldn't be able to sit as a sitting member of Congress. And we worked to overturn that ban so that I could get sworn in and represent Minnesota's Fifth Congressional District. And I remember, right after I was sworn in, I came out, and my father, who was at the time sitting in the gallery, said, "I hope you understand that for an institution that existed so long, after today no one will ever think it's a big deal to have someone with the headscarf here." What I understood that day is that my presence in the chamber, with the change that we made to the House rules, will forever transform Congress and this country. **As told to Chelsey Sanchez**

Sen. Tammy Duckworth of Illinois (2017–Present)

First Thai American woman elected to Congress, first woman with a disability elected to Congress, first woman who is a double amputee elected to Congress, and first senator to give birth while in office.

I group my "firsts" into a couple of different categories. There are the ones where I was a "first," but they weren't under my control. Becoming disabled was not something that I controlled. Being from Thailand was not something that I controlled. So a lot of those firsts, yes, are groundbreaking in many ways. But I'm very proud of the other things that I was able to really lead on, such as establishing the nation's first 24-hour hotline for mental health for veterans. I'm proud of my military service. I was often the only woman in an all-male unit. I was often the only Asian American in an all-male unit. And I was the first female company commander of my particular Black Hawk unit. I'm proud of my service in the Senate and that I can be a role model, whether it's for people with disabilities or young children of color.

The frustration comes from the box-checking. I think Stephen Colbert once called me the "Diversity Voltron" because I'm disabled, I'm a woman, I'm a veteran, I'm

Asian. But we're much more than boxes to be checked. Yes, I represent diversity, I represent moms, I represent women, I represent veterans. But the fact of the matter is, we should be doing things to support each one of those constituent groups.

Because I was the only woman in many areas, my mentors were all men. Dick Durbin is a good example. This longtime U.S. senator looked at me at Walter Reed [Army Medical Center] and saw this Asian woman with no legs sitting in a wheelchair and he didn't see somebody to be pitied. He didn't see a wounded warrior who had no future. He saw potential in me and he's the one who asked me if I would run for Congress. And so it's about teaching others to see the potential in each and every one of us. **As told to Andrea Cuttler**

Sen. Tammy Baldwin of Wisconsin (2013–Present)

First out LGBTQ+ non-incumbent elected to Congress, first out LGBTQ+ person elected to the Senate, and first woman to represent Wisconsin in Congress.

I graduated from college in 1984, the year Geraldine Ferraro was nominated for vice president. I watched her speech at the Democratic convention in my very first apartment on a little TV. I was so powerfully impacted as much by the image and voice of a woman as anything she actually said. It was just like, "I can reach for anything."

Several years later, I began to recognize that that's how some young women, young girls, and members of the LGBTQ+ community viewed me. It takes your breath away, because in seeing someone like you in a position of power, you can imagine yourself. When I was in my last year in the state assembly in Wisconsin, a fourth-grade class from my district came to sit in while we were in session and watched from the gallery. After we were done, I was able to bring the class onto the floor. A little girl asked me, "Which is your chair?" I pointed to it. We had these big leather chairs. She jumped into it. I don't think her feet touched the floor. She got cozy and said, "I like the feel of this." How could she have seen herself there without seeing me there? How could she have known that this is something girls do? **As told to Ariana Marsh**

Former Secretary of State Condoleezza Rice (2005–2009)

First woman to serve as national security advisor, first Black woman to serve as secretary of state, and first woman and first person of color to serve as director of the Hoover Institution at Stanford University.

I really do believe that people who are "first" didn't actually set out to be first. It's just that you ended up doing something that you were recruited to do or wanted to do or felt that you had moved up the ladder to do, and all of a sudden you realize that you're first. I confirmed this with my good friend, the late astronaut Sally Ride, who was the first American woman in space. We were neighbors for a little while and we got to know each other very well. She just wanted to be in space, then she turned out to be the first American woman in space. And so I think it's important to recognize that mindset.

Continued on page 106

SEN. CATHERINE CORTEZ MASTO

"Once you get there and succeed, you have a responsibility to help others as well. I don't think you go through that door and then pull up the ladder behind you."

"Yes, I represent diversity, I represent moms, I represent women, I represent veterans. But the fact of the matter is, we should be doing things to support each one of those constituent groups."

—SEN. TAMMY DUCKWORTH

WOMEN'S BICENTENNIAL
ERA
1776–1976
"Equality of rights under the law
shall not be denied or abridged
United States

“One of the things I never say is, ‘I’m trans, but I really care about other things.’ I don’t have to apologize for who I am.”

—DEL. DANICA ROEM

SEN. MAZIE HIRONO

"The fact that I'm an immigrant has a lot to do with why I do what I do, which is to give back. My goal in life was not just to make my little self happy; I wanted to do something that would help others."

I do remember very well a couple of times when I realized suddenly, oh, yes, I actually am the first. [One] was when I became the first woman, first Black person, and youngest provost of Stanford. Because there I was suddenly in a situation in which I had never been a dean, I had never been a department chair. The president had decided to sort of skip a generation, and so not only was I the first, but I was the youngest by quite a lot. And those first meetings where I had to have the deans come in and approve their budgets… I remember one circumstance where an associate dean of the medical school was presenting the budget and I said, "I didn't understand that," and he said, "You just don't understand medical school budgeting." And I said, "I speak three languages. This isn't in any of them. Would you like to start over?" Now, a senior faculty member who was a friend of mine came up to me afterward and said, "You know, that was very effective, but it wasn't very smart because you're shutting him down and you've just embarrassed him in front of everybody. And now people aren't going to speak up if they're around you." And so I had to kind of learn to rein in that instinct that you're attacking my credibility and so I'm going to go after yours. I learned to pull in my horns a little bit….

The first time I stepped off a plane that said "United States of America" as secretary of state, that was a huge moment. And even going back before that, when I was sworn in as secretary, as all secretaries of state are, in front of a portrait of Benjamin Franklin. And you take an oath to the Constitution, and so many times I've spoken about that Constitution as having once seen my ancestors as three-fifths of a man. And so I'm standing there under a portrait of Benjamin Franklin, being sworn in by a Jewish woman, Supreme Court Justice Ruth Bader Ginsburg, and I thought, "I wonder what old Ben would think of this?" In that sense, there was a moment of celebration for all the change that had taken place at great sacrifice and all the people who might have stood there who hadn't. The greatest sense of history that I think I've ever felt was in that moment. I was wearing a white suit. My parents are deceased, but I had my two aunts and my uncle there with me. And of course, President [George W.] Bush was standing there. And I just remember feeling this presence of my parents, because they always thought I was going to be the first at everything. They just thought I had limitless horizons. Even when I wasn't very good at something, they encouraged me to try it anyway. And I felt their presence and the sense of pride that I think they would have felt at that moment, because they never allowed me to think that there were barriers, even growing up in segregated Birmingham, Alabama, where objectively there were barriers. They just didn't allow me to think about them, and so it was kind of a moment of thank you, Angelena and John. **As told to Leah Chernikoff**

Sen. Catherine Cortez Masto of Nevada (2017–Present)

First woman to represent Nevada in the Senate and first Latinx woman elected to the Senate.

It's one thing to make history, but it's another to actually be at the table. And that's why it was important to me to be at the table, making decisions, representing a group that's quite often underrepresented not only in the halls of Congress but even in our boardrooms, in the private sector, and in so many other areas.

I have also learned through my work and from other mentors I have had throughout the course of my career that once you get there and succeed, you have a responsibility to help others as well. I don't think you go through that door and then pull up the ladder behind you. It's so important, particularly for women, to recognize that we have a responsibility to also keep that door open even wider and pull more people through it. Get more people involved and give them the opportunity to move even further past where you have gone. **As told to Chelsey Sanchez**

Sen. Mazie Hirono of Hawaii (2013-Present)

First Asian American woman elected to the Senate, first woman to represent Hawaii in the Senate, first senator born in Japan, and first Buddhist in the Senate.

Being a "first" wasn't the motivation at all. What really motivated me was my mother, who has been a total guiding principle. She changed my life by bringing me to a whole new country that I knew nothing about. I would not have had educational opportunities in the little town that I was in in Japan. Because of her, I recognized that individuals could make a difference. She

There was no way I was going to be part of the old boys' club, and what I quickly figured out was that my race and my gender would overshadow anything I had to say."
—CAROL MOSELEY BRAUN

also took control of her life. I just watched her work hard and support three kids by herself. I never had a father to speak of. But fortunately I had a mother who really showed me that you can make decisions about your life. The fact that I'm an immigrant has a lot to do with why I do what I do, which is to give back. My goal in life was not just to make my little self happy; I wanted to do something that would help others.

Being a "first" points out that there are still not enough opportunities for others to follow. Thankfully, there are a lot of younger people like Alexandria Ocasio-Cortez and so many other minority women who were elected to the U.S. House. The times are changing. **As told to Erica Gonzales**

Rep. Sharice Davids of Kansas (2019–Present)

One of the first two Native American women elected to Congress, first out LGBTQ+ person to represent Kansas, and first out LGBTQ+ Native American elected to Congress.

I think the experiences of being sometimes the only woman in the room—the only Native person, the only person from the Midwest—really impacted my view of how our voices develop and what we can bring to these spaces. The conversations around Native issues or issues impacting Indigenous communities are often discussed in a historical context. And I think that one of the opportunities we have right now is to make sure that we're both acknowledging the historical context but also making sure that people in mainstream discourse recognize the current implications of those past policies and the current policies. That's probably a place where having [Native American New Mexico Representative] Deb Haaland and me in Congress, there are tangible things that we can point to. We're pushing for more provisions related to Native women, trying to make sure that issues are being addressed in the here and now. **As told to Ariana Marsh**

Virginia State Del. Danica Roem (2018–Present)

First out transgender person to serve in a state legislature.

When I raised my right hand [to be sworn in], I was clutching my rainbow headscarf in my left hand. I didn't find a need to wear it on the House floor because it was just like, "My presence here is the exclamation point." I raised my hand and I looked up in the gallery, and there's all the people who were there to watch as well. I saw Capitol police. I saw everyone there. As I was reciting the oath to be sworn in, I thought about Harvey Milk. I didn't think about it in the way of like, "Wow, continuing that legacy." I thought about it like, "If I'm going to get shot, it's going to happen right now." That was the thing that went through my mind.

I'm obviously a champion for equality, and I'm happy to talk about that issue, and that is part of my platform. One of the things I never say is, "I'm trans, *but* I really care about other things." I say, "I'm trans *and*. . . ." I don't have to apologize for who I am. I'm a trans woman who has a lot of ideas about a lot of things. And if you want to talk to me about civil rights, great, we can do a whole lot on that. And I've passed bills on that. If you want to talk to me about feeding hungry kids, well, I've already passed five bills in the last two years on the subject. **As told to Chelsey Sanchez**

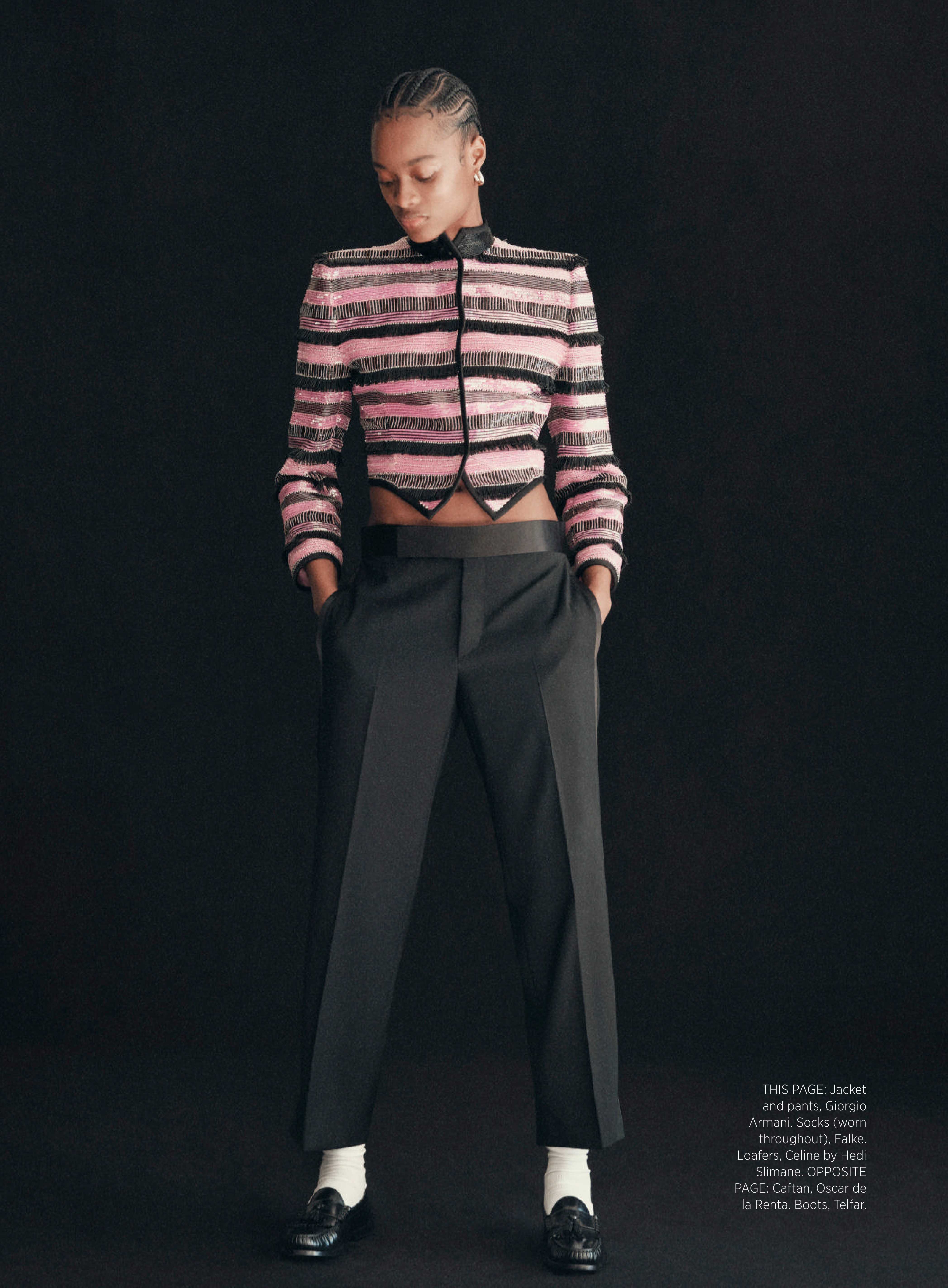
Continued on page 118

THE NEW CLASSICS

A pared-down-to-the-essentials fall wardrobe of easy sets, versatile trousers, lived-in denim, and bold outerwear

Photographs by Jody Rogac Styling by Samira Nasr

Tuxedo vest and pants, Saint Laurent by Anthony Vaccarello.
Earrings (worn throughout), Jennifer Fisher. Shoes, Clarks Originals.



THIS PAGE: Jacket and pants, Giorgio Armani. Socks (worn throughout), Falke. Loafers, Celine by Hedi Slimane. OPPOSITE PAGE: Caftan, Oscar de la Renta. Boots, Telfar.

THIS PAGE: Cape, turtleneck, and pants, Michael Kors Collection. OPPOSITE PAGE: Shirt, jeans, and loafers, Celine by Hedi Slimane.

THIS PAGE: Sweater, Dolce & Gabbana. OPPOSITE PAGE: Jacket, skirt, shorts, and bag, Chanel. Loafers, Celine by Hedi Slimane.

THIS PAGE: Jacket, shirt, skirt, and pants, Prada. OPPOSITE PAGE: Coat and underdress, Junya Watanabe Comme des Garçons. Shoes, Clarks Originals. See Where to Buy for shopping details. Model: Mayowa Nicholas; hair: Tashana Miles at the Chair Beauty Loft for the Chair Beauty; makeup: Frank B.; manicure: Gina Edwards for Dior Vernis; set design: Two Hawks Young.

FIRST LADIES

CONTINUED FROM PAGE 107

Former Sen. Carol Moseley Braun of Illinois (1993–1999)

First Black woman elected to the Senate, first Black senator from the Democratic Party, and first woman to represent Illinois in the Senate.

I was Cook County Recorder of Deeds when the president [George H.W. Bush] nominated Clarence Thomas to the United States Supreme Court. I was beside myself, furious about it, because Justice Thurgood Marshall, who was retiring, had been such a major part of my life. Then came Anita Hill and her revelations. I had already talked to our incumbent U. S. senator twice, pleading with him not to vote to confirm Clarence Thomas, and he just didn't get it. I thought, "This is crazy. If nobody else is going to challenge this guy, I'll just get out there and do it myself."

There was no way I was going to be part of the old boys' club, and what I quickly figured out was that my race and my gender would overshadow anything I had to say. [President] Bill Clinton was big on welfare reform, and there was a debate around a bill. I remember working with [New York Senator] Pat Moynihan. And what happened was, I did all this research on everybody's district, everybody's state, to show them that poor people, the aged, the blind, disabled, etc., in their states would be affected by this move by the president in a negative way. Well, when they looked at me making the argument, what they saw was a welfare mother standing there saying, "Where's mine?" because the face of welfare in this country is Black and female, even though that's not what the numbers say. It took me a minute to figure this out, because I was making what I thought was a very straightforward argument, but these guys couldn't hear me because of my race and my gender. **As told to Ariana Marsh**

Chicago Mayor Lori Lightfoot (2019–Present)

First Black woman and out LGBTQ+ person to serve as mayor of Chicago.

I'm aware of the fact that a lot of people see themselves in me, in the position that I hold. I hear from Black women all the time. I hear from members of the LGBTQ+ community how proud I make them. When I hear those things, I think of the many times when I felt the same sense of pride looking at somebody who was a woman, who was gay, who was Black, and achieving success in areas we had traditionally been blocked out of. **As told to Ariana Marsh**

Former Gov. Susana Martinez of New Mexico (2011–2019)

First Latinx woman to be elected governor and first woman to serve as governor of New Mexico.

I'm American of Mexican descent. I think there were a lot of people in New Mexico who were proud of the fact that there was a "first" in a couple of ways. I would do my own grocery shopping during the time that I was governor, because it just kind of gave me this reality check. I remember I was in an aisle and I was looking at some cereal for my sister. The little girls, I could hear them at the end of the aisle. There's three of them, and they're sort of whispering louder but kept looking over the aisle at me and saying, "Is that her? Is that Susana?" I thought, "What are these little girls doing even knowing my name?" I mean, they're like eight, nine years old. Finally they had the courage, and they ran over to me in the grocery aisle and said, "Can we take pictures of you?" I said, "Yes, of course." We started doing selfies and being funny with each other. I feel good about those personal contacts that I have with little ones, because I think that is the kind of access that little ones don't always have. And then hopefully they can follow along to say, "I can do big things too." **As told to Leah Chernikoff**

IN CONVERSATION

CONTINUED FROM PAGE 50

YG: You're right. They have the framework for it because they are so connected to culture that any kind of culture-making is inherently understandable to them. Which I think is really beautiful.

TOO: Exactly! It affects everything—even their own ideas about those cultures. For instance, we come from very different tribes, which, within our nations, don't often mix. At least at the time when we were born, there weren't a lot of mixtures of, in my case, Yoruba and Igbo. When I decided I wanted to put them both in my surname and be that person, my parents asked me, "Why?" They were so worried. They said, "This is not what we do." I had to explain to them, "No, it has to [be this way] because it's our collective family. It encompasses all our stories." I wanted to start from that foundation, that grounding. My father, he was just very nervous about it. Now he loves it. He says, "Oh, yeah, she's Ojih Odutola, and that is that." It makes me smile knowing he's so proud of it. Coming from a patriarchal upbringing, he had to unlearn a lot, it took a while. When we were growing up, that was not something we ever thought our parents would be so proud to discuss and celebrate. You have to know in your heart what you're doing isn't just for you, it's for everyone around you—and how that changes and expands the landscape moving forward.

YG: Now they have the language to talk about these things that they didn't have before. I suppose another aspect of being the first is that you bring the language with you and figure out how to create a way of talking about the things you're interested in and pushing the envelope and making space. ■

Face-Off *Page 41* Patek Philippe watch, $34,065. Piaget Vintage Inspiration watch, $27,300. **Portrait Mode** *Page 42* Polo Ralph Lauren shirt, $145. ralphlauren.com. Valani Atelier x Gemfields earrings (on shoulders), price upon request. valaniatelier.com. Valani Atelier x Gemfields earrings (top right), price upon request. valaniatelier.com. Cartier Coloratura High Jewelry ring (above pocket), price upon request. 800-CARTIER. Valani Atelier x Gemfields ring (center), price upon request. valaniatelier.com. Pomellato earrings (on pocket, top), $26,900. pomellato.com. James Ganh x Fabergé heart earring (top, on pocket), price upon request. 832-940-0188. Valani Atelier x Gemfields earrings, price upon request. valaniatelier.com. Buccellati necklace (top), $160,000. buccellati.com. Pomellato bracelet (middle), $72,600. pomellato.com. Cartier Coloratura High Jewelry necklace (bottom), price upon request. 800-CARTIER. Re/Done shirt, $290. shopredone.com. Chanel High Jewelry brooch, price upon request. 800-550-0005. Harry Winston earrings (on collar), prices upon request. 212-399-1000. Cartier High Jewelry brooch (above pocket), price upon request. 800-CARTIER. Harry Winston earrings and bracelet (on placket), prices upon request. 212-399-1000. Bulgari High Jewelry Serpenti necklace (top), price upon request. 800-BULGARI. Tiffany & Co. pendant necklace (bottom), price upon request. 800-843-3269. Ports 1961 x R13 shirt, $579. ports1961.com. Le Vian necklace (top), $2,000,000. levian.com. Messika Paris necklace (middle), price upon request. messika.com. De Beers necklace (bottom), $294,000, and earrings (above pocket), $52,500. debeers.com. Chanel High Jewelry earring (on right pocket), and brooch (on left pocket), prices upon request. 800-550-0005. Bulgari High Jewelry earrings (worn as buttons), price upon request. 800-BULGARI. Levi's shirt, $69.50. levi.com. Valani Atelier x Gemfields earrings (on collar), price upon request. valaniatelier.com. Van Cleef & Arpels necklace (top), $316,000. vancleefarpels.com. James Ganh x Fabergé necklace (bottom), price upon request. 832-940-0188. Valani Atelier x Gemfields earrings (worn as buttons), price upon request. valaniatelier.com. Dior Fine Jewelry ring (above pocket), price upon request. 800-929-DIOR. Valani Atelier x Gemfields earring (above pocket), price upon request. valaniatelier.com. **Shopping List** *Page 46* Prada bag, price upon request. Schiaparelli coat, price upon request. **Voices** *Page 49* Givenchy blouse with scarf, $5,950, and pants, $1,030. givenchy.com. Alexander McQueen dress, $1,850, and belt, $390. 212-645-1797. **News** *Page 59* Dior bag, price upon request. **Jessie Buckley** *Page 60* Richard Quinn dress, $2,957. **Liya Kebede** *Page 75* Hermès bodysuit, price upon request. hermes.com. *Page 77* Dior jacket (worn as bustier), $4,000, and pants, $2,700. 800-929-DIOR. Cartier earrings, $3,900. 800-CARTIER. Pamela Love stud (worn throughout), $310. pamelalove.com. *Pages 78–79* Valentino coat, $5,900. Similar styles available at 212-355-5811. *Page 81* Proenza Schouler dress, $2,690. 212-420-7300. Cartier earrings, $3,900. 800-CARTIER. *Page 82* Acne Studios dress, price upon request. acnestudios.com. Cartier necklace, price upon request. 800-CARTIER. Bottega Veneta boots, $1,950. bottegaveneta.com. *Page 83* Bottega Veneta gown, $7,650, and bodysuit, $1,520. bottegaveneta.com. *Page 84* JW Anderson tuxedo jacket, $1,490. jwanderson.com. *Page 85* Alexander McQueen dress, $2,350. alexandermcqueen.com. **A Study in Contrasts** *Page 86* Telfar hoodie, $314, and track pants, $547. luisaviaroma.com. Telfar dress shirt, $460. Marino Dellapiana, Alba, Italy; 011-39-0173-290055. *Page 87* Ralph Lauren Collection dress, $3,990. ralphlauren.com. Loewe pumps, $1,200. loewe.com. *Page 88* Prada dress, $3,100, skirt, $1,200, and belt and shoes, prices upon request. prada.com. *Page 89* Louis Vuitton jacket, $3,350, vest and T-shirt, prices upon request, and pants, $2,280. 866-VUITTON. Koio shoes, $248. koio.com. *Page 90* Gucci coat, $4,200; necklace, $1,450; bracelets; and socks, $155. gucci.com. Tod's loafers, $575. tods.com. *Page 91* The Row outer coat, $8,650; coat, $6,190; top, $1,190; gloves, $480; and bag, $1,550. 212-755-2017. *Page 92* Comme des Garçons Homme Plus jacket, $5,245; T-shirt, $640; shorts, $1,140; and leggings, $290. 212-604-9200. *Page 93* Lourdes jacket and pants, prices upon request. lourdesnyc.com. Anti Vaquera T-shirt by Vaquera, $175. vaquera.nyc. Eric Javits cap, $475. ericjavits.com. *Page 94* Balenciaga soccer T-shirt, $1,190; shorts, $850; socks, $150; and sneakers, $725. 212-206-0872. *Page 95* Wales Bonner jacket, $860, sweater, $470, and skirt, $790. Blake, Chicago; 312-202-0047. **The New Classics** *Page 109* Saint Laurent by Anthony Vaccarello tuxedo vest, $1,290, and pants, $1,090. 212-980-2970. Jennifer Fisher earrings (worn throughout), $265. jenniferfisherjewelry.com. Clarks Originals shoes, $150. clarksusa.com. *Page 110* Giorgio Armani jacket, price upon request, and pants, $1,795. armani.com. Falke socks (worn throughout), $23. Bloomingdale's, NYC; 212-705-2000. Celine by Hedi Slimane loafers, $790. celine.com. *Page 111* Oscar de la Renta caftan, $3,890. 212-288-5810. Telfar boots, $1,035. shop.telfar.net. *Page 112* Michael Kors Collection cape, $2,850, turtleneck, $890, and pants, $990. michaelkors.com. *Page 113* Celine by Hedi Slimane shirt, $640, jeans, $870, and loafers, $790. celine.com. *Page 114* Chanel jacket, $5,150; shorts, $1,700; skirt, $3,000; and bag, $4,200. 800-550-0005. Celine by Hedi Slimane loafers, $790. celine.com. *Page 115* Dolce & Gabbana sweater, $1,695. 877-70-DGUSA. *Page 116* Prada jacket, $2,480; shirt, $835; skirt, $1,060; and pants, $835. prada.com. *Page 117* Junya Watanabe Comme des Garçons coat, $2,900, and underdress, $510. 212-604-9200. Clarks Originals shoes, $150. clarksusa.com.

Beauty Anastasia Beverly Hills, anastasiabeverlyhills.com. Chanel, chanel.com. Hope Fragrances, hopefragrances.com. iNNBeauty Project, innbeautyproject.com. Kimiko, kimikobeauty.com. L'Oréal Paris, lorealparis.com. Marc Jacobs Beauty, marcjacobsbeauty.com. Paula's Choice, paulaschoice.com. Peacći, peacci.com. RMS Beauty, shopBAZAAR.com. Talika, talika.us. Terres d'Afrique, terres-dafrique.com. T3, t3micro.com. Tweezerman, tweezerman.com. Ultraceuticals, ultraceuticals.com. ■

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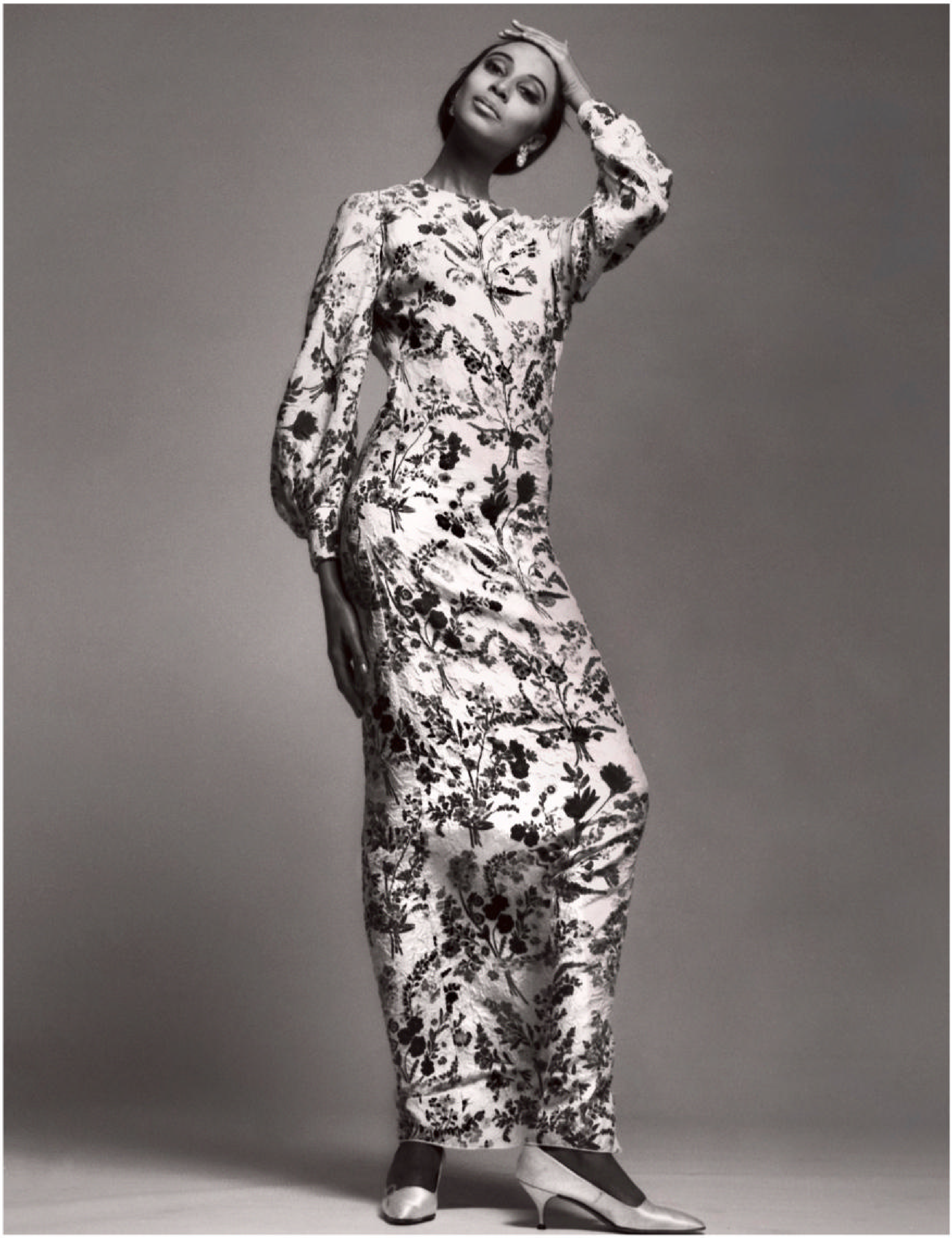

DONYALE LUNA

April 1965

RICHARD AVEDON'S April 1965 fashion story with model Donyale Luna introduced the world to a woman who would become the first Black model to grace the cover of a major fashion magazine. In January of that year, Luna, a tall, lanky 19-year-old from Detroit who'd been brought to the attention of *Bazaar* editors Nancy White and China Machado by photographer David McCabe, actually made her debut on the cover, but in a painterly illustration in which her skin tone appeared lighter. The Avedon story—part of a special edition he guest-edited to mark his 20th year at *Bazaar*—was meant to be Luna's official coming out. She would go on to become one the most famous models of the era, appearing on the covers of other prominent magazines as well as in films by Federico Fellini, William Klein, and Andy Warhol. ■

Donyale Luna, dress by Galanos, New York, February 1965, photographed by Richard Avedon

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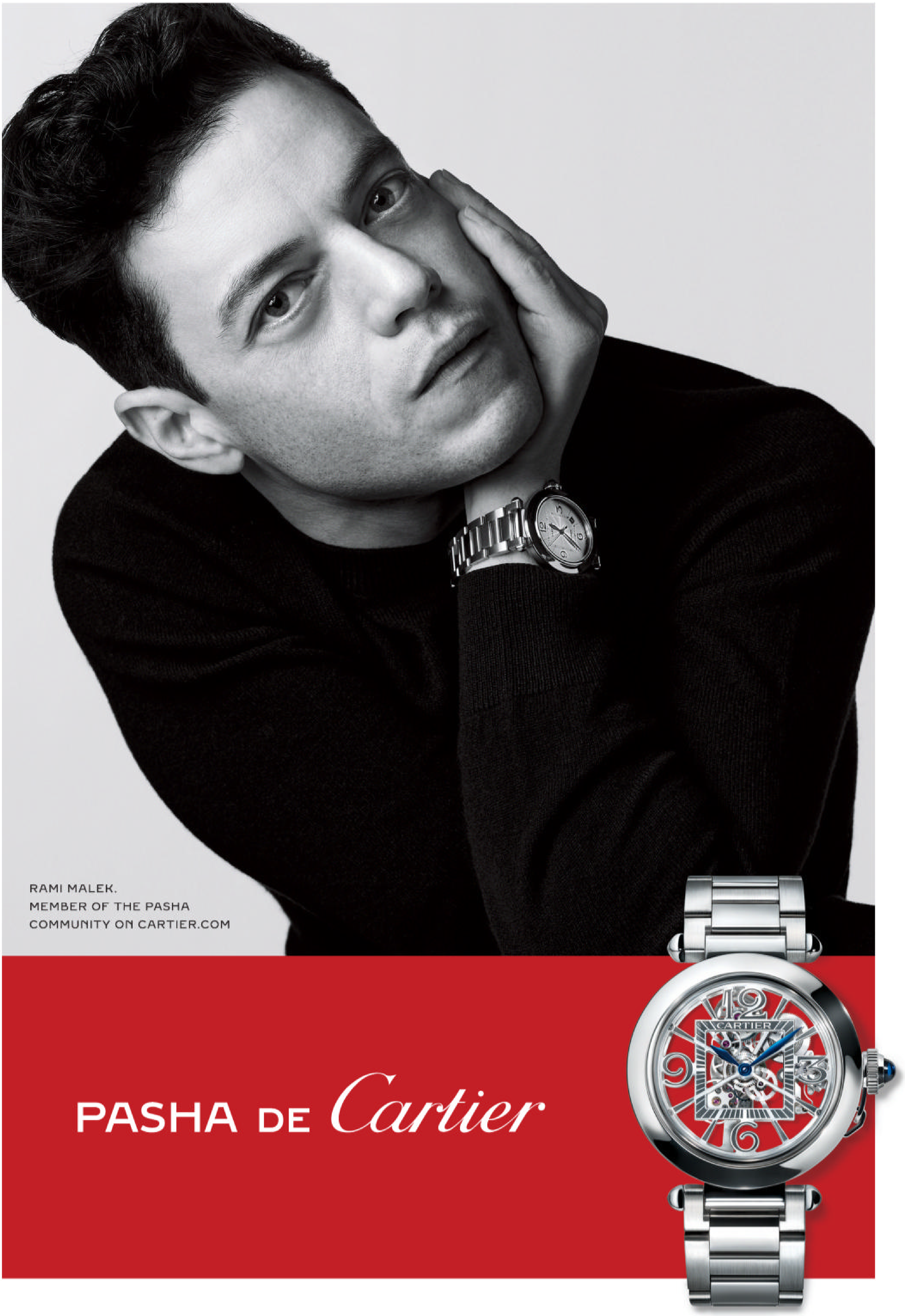
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